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PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

Det unge Tonekunstnerselskab

KORNAUTH

STREICHQUARTETT
STRING QUARTET
QUATUOR À CORDES

op. 26

No. 153
WIENER PHILHARMONISCHER VERLAG

PHILHARMONIA

TASCHEN-PARTITUREN
MINIATURE SCORES / PARTITIONS DE POCHE

J. S. BACH

No.
101 Johannespassion / St. John's Passion / Passion de St. Jean
99 Magnificat
111 Kantate 50 »Nun ist das Heil« / »Now shall the grace«
102 Kantate 53 »Schlage doch gewünschte Stunde« / »Strike thou hour«
104 Kreuzstabkantate (Nr. 56)
103 Kaffeekantate / Coffee Cantata (No. 211)

B. BARTÓK

203 Suite II, op. 4 (in Vorb.)
202 Str. Quart.[1]) II, op. 17

BEETHOVEN

7 Symphonie No. 1, op. 21
8 Symphonie No. 2, op. 36
9 Symphonie No. 3, op. 55 (Eroica)
10 Symphonie No. 4, op. 60
1 Symphonie No. 5, op. 67
3 Symphonie No. 6, op. 68 (Pastorale)
11 Symphonie No. 7, op. 92
4 Symphonie No. 8, op. 93
30 Symphonie No. 9, op. 123
43 Klavierkonzert / Piano Con. G / Sol, op. 58
45 Violinkonzert, op. 61
76 Prometheus, Ouverture, op. 43
75 Coriolan, Ouverture, op. 62
18 Leonore Nr. 3, Ouverture, op. 72a
44 Egmont, Ouverture, op. 84
310/26 Str. Quart.[1]), No. 1/17

BERLIOZ

85 Carnaval Romain, Ouv.

BORODIN

265 Symphonie I Es / Mi ♭*
266 Symphonie II h / si

BRAHMS

No.
272 Serenade, op. 16 (in Vorb.)
280 Schicksalslied / Song of Fate / Chant du destin, op. 54
281 Triumphlied, op. 55 (in Vorb.)
282 Gesang d. Parzen / Song of the Fates, op. 89

BRUCKNER

206 Symphonie d / ré, op. posth.
264 Messe d / ré
204 Messe e / mi
205 Psalm 150 / Psaume 150

BUSONI

261 Rondo Arlecchinesco, op. 46
262 Tanzwalzer, op. 53

A. CASELLA

210 Italia, Suite, op. 11
249 Concerto f. Str. Quart.[1])

FR. DELIUS

207 Brigg Fair (in Vorb.)
208 Tanzrhapsodie / dance rhapsody
209 Appalachia (in Vorb.)

DITTERSDORF

364 Str. Quart.[1]) G / Sol
365 Str. Quart.[1]) Es / E flat / Mi ♭

DVOŘÁK

273 Bläserserenade, op. 44
274 Wassermann, op. 107
275 Mittagshexe, op. 108
276 Gold. Spinnrad, op. 109
277 Waldtaube, op. 110
278 Heldenlied, op. 111
} in Vorb.

FLOTOW

42 Stradella, Ouverture

*

* Ne pas en vente en France et Belgique

[1]) Streichquartett / String Quartet / Quatuor à cordes
[2]) Streichquintett / String Quintet / Quintuor à cordes

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Pietzner-Fayer, Wien

Egon Kornauth

PHILHARMONIA
PARTITUREN * SCORES * PARTITIONS

EGON KORNAUTH

STREICHQUARTETT

STRING QUARTET / QUATUOR À CORDES

op. 26

Eigentum des Verlags
LUDWIG DOBLINGER (Bernhard Herzmansky)
Wien—Leipzig
und mit dessen Genehmigung in die
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WIENER PHILHARMONISCHER VERLAG A. G.
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op 26

Egon Kornauth, geboren 14. Mai 1891 in Olmütz (Tschechoslowakei), widmete sich schon während der Schulzeit eifrigst der Musik, spielte mehrere Instrumente, versah allsonntäglich als Organist den Kirchengottesdienst, wirkte als Violoncellist im Theater- und Symphonieorchester mit, dirigierte ein Schülerorchester, trat mit zirka 15 Jahren erstmalig als Pianist auf und begann um dieselbe Zeit mit den ersten Kompositionsversuchen, übersiedelte 1909 nach Wien, studierte dort bis 1913 an der Musikakademie Musiktheorie (Schüler von Robert Fuchs, später auch kurz bei Franz Schreker und Franz Schmidt), bildete sich aber seit 1914 autodidaktisch fort; studierte gleichzeitig an der Wiener Universität zuerst Philologie, später (bei Guido Adler) Musikhistorik und wurde 1915 zum Dr. phil. promoviert. Während dieser Zeit betätigte er sich als Konzertbegleiter und machte als solcher 1910 eine größere Reise durch Nordamerika. 1916 Solokorrepetitor an der Wiener Staatsoper, 1917/1918 Theorielehrer am musikhistorischen Institut der Universität Wien. Macht seit 1919 zahlreiche erfolgreiche Reisen als Konzertbegleiter, Kammermusiker, Dirigent, hauptsächlich Interpret eigener Werke, und lebt zwischendurch als Theorielehrer und Komponist in Wien und Graz. Bis 1924: 31 Werke, hauptsächlich Kammermusik, aber auch Orchesterwerke, Klavierwerke, Lieder, größtenteils erschienen und erfolgreich aufgeführt.

Das Streichquartett op. 26 wurde im Juni 1920 in Wien komponiert. Die Uraufführung fand im November 1924 in Wien statt.

Egon Kornauth was born May 14th, 1891, at Olmütz (Czechoslovakia). While still at school, he ardently pursued his musical studies, playing various instruments and acting as organist at a church of his native city. At that time, he played the cello in the local theatre and symphony orchestra and conducted an orchestra of schoolboys. At the age of about 15 years he made his début as a pianist and wrote his first compositions. In 1909, Kornauth removed to Vienna, studied musical theory at the Academy of Music until 1913 (under Robert Fuchs, later, for a short time, under Franz Schreker and Franz Schmidt), and, after 1914, finished his musical studies by self-instruction. Simultaneously he studied philology at the University of Vienna and later (under Guido Adler) musical history. During these years he acted as concert accompanist and made a tour of the United States in that capacity, in 1910. In 1916 Kornauth was appointed correpetitor with the Vienna Operá, and from 1917—1918 acted as instructor of musical theory at the institute for Musical History of the Vienna University. Since 1919, Kornauth has made various successful concert tours, as accompanist, chamber music player and conductor, and principally as performer of his own compositions, at the same time sojourning at Vienna and Graz and devoting his time to instruction in theory and to composition. Up to 1924 Kornauth has written 31 works, chiefly chamber music, but orchestral compositions, piano pieces and songs as well. Most of his compositions have appeared in print and have been performed with much success.

The String Quartet opus 26 was written at Vienna, in June, 1920. It was first produced at Vienna, in November, 1924.

Egon Kornauth, né le 14 mai 1891 à Olmütz (Tchécoslovaquie) se voua déjà pendant ses études à l'école avec ardeur à la musique, joua plusieurs instruments, célébra chaque dimanche la messe comme organiste, fut violoncelliste à l'orchestre du théâtre et des concerts, dirigea un orchestre scolaire, débuta à 15 ans comme pianiste et commença vers la même époque ses premiers essais de composition. En 1909 il alla à Vienne, y étudia l'harmonie jusque 1913 à l'académie (chez Robert Fuchs, plus tard aussi quelque temps chez Franz Schreker et chez Franz Schmidt), mais se développa d'une façon autodidacte depuis 1914. En même temps il étudia à l'université d'abord la philologie, plus tard (chez Guido Adler) l'histoire de la musique et obtint en 1915 le doctorat. Pendant cette période il fut aussi accompagnateur de concerts et fit ainsi en 1910 un long voyage en Amérique du Nord. En 1916 il dévint correpétiteur à l'opéra de Vienne, de 1917—1918 professeur d'harmonie à l'Institut d'histoire de la musique de l'université. Depuis 1919 il fait avec grand succès de nombreux voyages comme accompagnateur de concerts, musicien de musique de chambre, chef d'orchestre et principalement comme interprète des ses compositions, vivant entretemps à Vienne ou à Graz comme professeur d'harmonie et compositeur. Jusqu'en 1924 il a écrit 31 oeuvres: principalement de musique de chambre, mais aussi pour orchestre, pour piano, pour chant, éditées pour la plupart et exécutées avec succès.

Le quatuor à cordes op. 26 fut écrit à Vienne en juin 1920. La première exécution eut lieu à Vienne en novembre 1924.

★

W. Ph. V. 153. D. 6407.

FORMÜBERSICHT

Takt

1. Satz, Sonatenform

Einleitung ..... 1— 20
Hauptteil ..... 21—223
A. Exposition ..... 21— 85
Hauptsatz ... 21— 50
Seitensatz ... 51— 67
Schlußsatz .. 68— 85
B. Durchführung . 86—154
C. Reprise .....155—223
Hauptsatz ...155—182
Seitensatz ...183—207
Schlußsatz...208—223
Reprise der Einleitung .....224—239
Koda.....240—252

2. Satz, Erweiterte große Liedform

Einleitung ..... 1— 9
A. I. Teil (Hauptthema) ..... 10— 30
B. II. Teil (Kontrastthemengruppe) .... 31— 97
A^1. I. Reprise des I. Teils ..... 98—117
B^1. Reprise des II. Teils .....118—161
A^2. II. Reprise des I. Teils .....162—172
Reprise der Einleitung .....173—181
Koda (Hauptthema) ....182—193

3. Satz, Freie Kombination von Sonaten- und Rondoform

(Exposition)..... 1—106
Hauptsatz..... 1— 88
Einleitung .. 1— 46
Eigentliches Hauptthema . 47— 76
Überleitung . 77— 88
Seitensatz (Gesangsthema)..... 89—106
(Durchführung).....107—280
I. Durchführung ..107—190
134 ff. tritt ein 3. Thema auf.
I. Reprise des Hauptthemas .....191—208
I. Reprise (und Erweiterung) des Gesangsthemas .....209—234
II. Durchführung..235—280

SYNOPSIS OF FORM

Bar

1st Movement, Sonata form

Introduction ..... 1— 20
Principal portion... 21—223
A. Exposition ..... 21— 85
Principal section..... 21— 50
Subsidiary section..... 51— 67
Closing sect.. 68— 85
B. Development .. 86—154
C. Recapitulation..155—223
Principal section.....155—182
Subsidiary section.....183—207
Closing sect..208—223
Recapitulation of the Introduction..224—239
Coda .....240—252

2nd Movement, Great Song form augmented

Introduction..... 1— 9
A. 1st section (Principal theme)..... 10— 30
B. 2nd section (Group of contrasting themes). 31— 97
A^1. 1st Recapitulation of the 1st section..... 98—117
B^1. Recapitulation of the 2nd section ....118—161
A^2. 2nd Recapitulation of the 1st section.....162—172
Recapitulation of the introduction ..173—181
Coda (Principal section)182—193

3rd Movement, Free Combination of Sonata and Rondoform

(Exposition)..... 1—106
Principal section .. 1— 88
Introduction. 1— 46
Principal theme proper 47— 76
Transitory passage..... 77— 88
Subsidiary section (Cantabile theme) .....89—106
(Development).....107—280
1st Development .107—190
At bar 134 a. f. a 3rd theme enters
1st Recapitulation of the Principal theme.....191—208
1st Recapitulation (and augmentation) of the Cantabile theme.....209—234
2nd Development .235—280

RÉSUMÉ DE LA FORME

Mesure

1er Mouvement, Forme de Sonate

Introduction..... 1— 20
Partie principale 21—223
A. Exposition..... 21—85
Thème principal ..... 21—50
Thème secondaire ..... 51—67
Groupe de cadence ..... 68—85
B. Développement. 86—154
C. Reprise ..... 155—223
Thème principal ..... 155—182
Thème secondaire .....183—207
Groupe de cadence .....208—223
Reprise de l'introduction ..... 224—239
Coda ..... 240—252

2ème Mouvement, Grande forme du lied élargie

Introduction..... 1— 9
A. 1ère partie (Thème principal)..... 10— 30
B. 2ème partie (groupe de thèmes contrastants) ..... 31— 97
A^1. 1ère reprise de la 1ère partie . 98—117
B^1. Reprise de la 2ème partie.... 118—161
A^2. 2ème reprise de la 1ère partie.. 162—172
Reprise de l'introduction..... 173—181
Coda (Thème principal) 182—193

3ème Mouvement, Combinaison libre des formes de sonate et du rondo

(Exposition) ..... 1—106
Thème principal ... 1— 88
Introduction .....1—46
Vrai thème principal. ..... 47—76
Transition .....77—88
Thème secondaire . 89—106
(Développement).. 107—280
1er Développement 107—190
m. 134 l. s. un 3ème thème apparaît
1ère reprise du thème principal 191—208
1ère reprise (et agrandissement) du thème secondaire ..... 209—234
2ème Développement ..... 235—280

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Episode, abgeleitet aus melodischen Keimen des Haupt- und Seitenthemas 260—274
(Reprise).....281—386
II. (erweiterte) Reprise und Ausbau des Hauptthemas (in Dur).....281—376
II. Reprise des Gesangsthemas (in Moll).....377—386
(Schlußteil).....387—500
III. Durchführung.387—426
III. (letzte) Reprise (und größte Steigerung) d. Hauptthemas.....427—460
Reminiszenz an den I. Satz 441—452
(Eigentliche) Koda.461—484
III. (letzte) Reprise d. Gesangsthemas und Schluß .....485—500

Episode formed of melodic elements from the Principal and Subsidiary theme .....260—274
(Recapitulation) ... 281—386
2nd (augmented) Recapitulation and development of the principal theme (in major key) 281—376
2nd Recapitulation of the cantabile theme (in minor key) .....377—386
(Closing section).... 387—500
3rd Development..387—426
3rd (last) Recapitulation (and greatest climax) of the principal theme .427—460
Reminiscence of the 1st movement .....441—452
Coda (proper) .... 461—484
3rd (and last) Recapitulation of the cantabile theme and closing passage .....485—500

Episode déduit des germes mélodiques du thème principal et secondaire ... 260—274
(Reprise) ..... 281—386
2ème reprise (élargie) et achèvement du thème principal (en majeur)..... 281—376
2ème reprise du thème secondaire (en mineur) .... 377—386
(Groupe de cadence) 387—500
3ème Développement ..... 387—426
3ème (dernière) reprise (et plus grande montée) du thème principal 427—460
Reminiscence du 1er mouvement ..... 441—452
Coda (proprement dite)..... 461—484
3ème (dernière) reprise du thème secondaire et fin 485—500

★

Dr Fritz Kopke zugeeignet

STREICHQUARTETT

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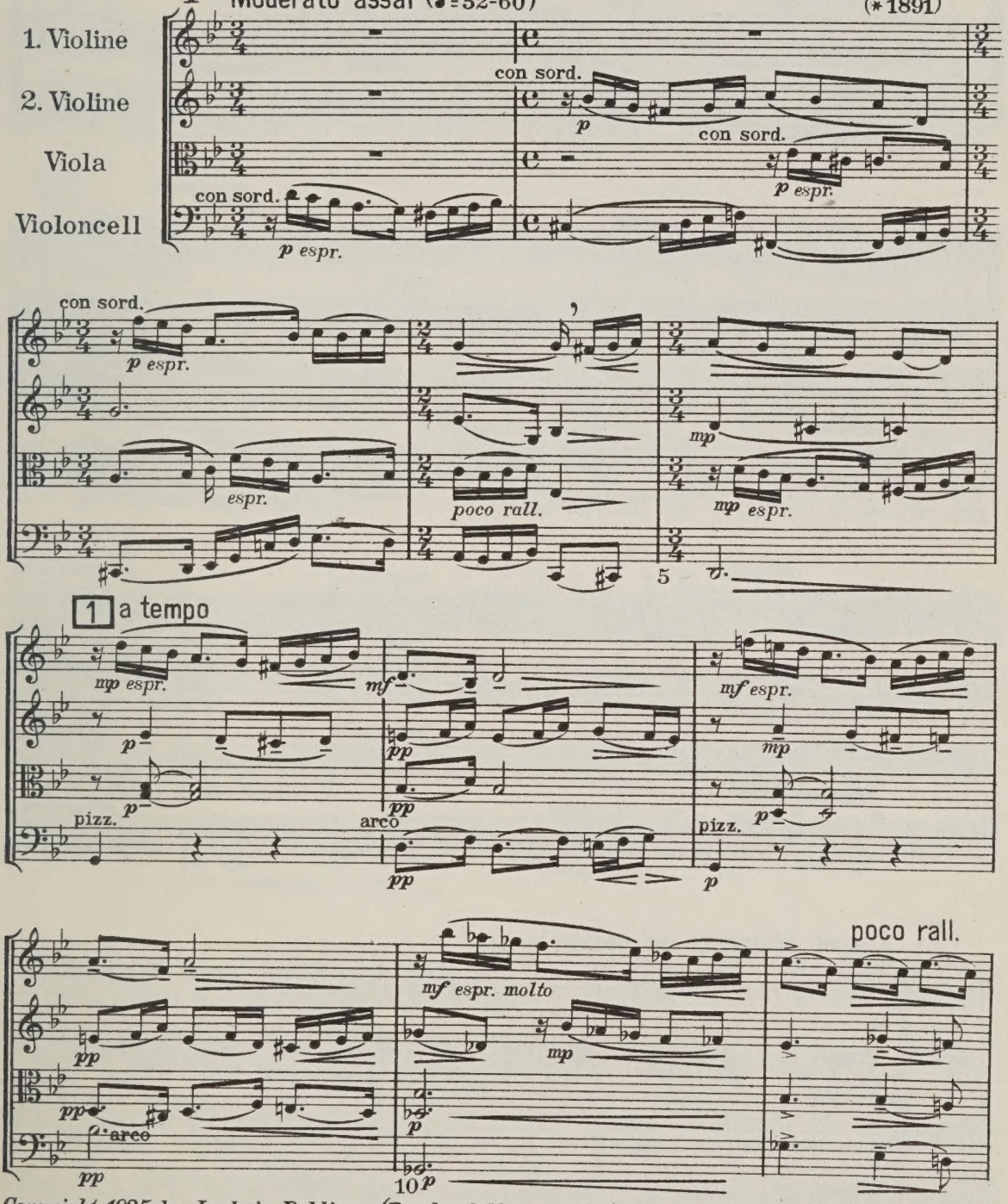
Op. 26

Egon Kornauth
(*1891)

I Moderato assai (♩=52-60)



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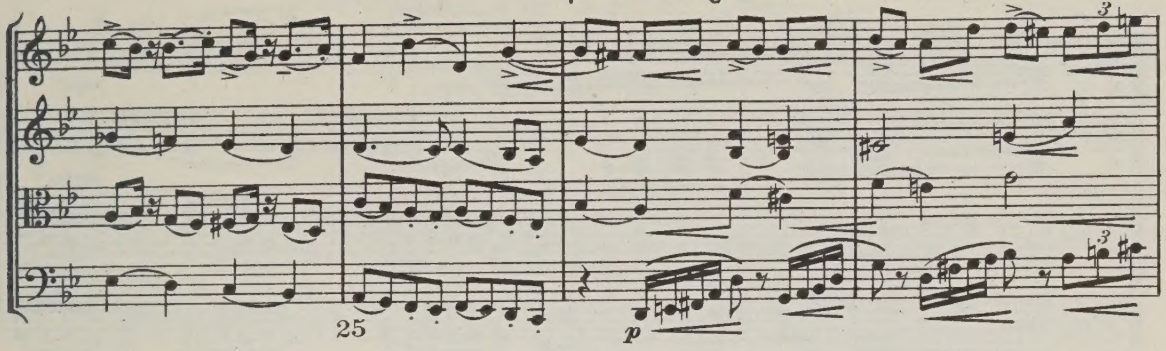
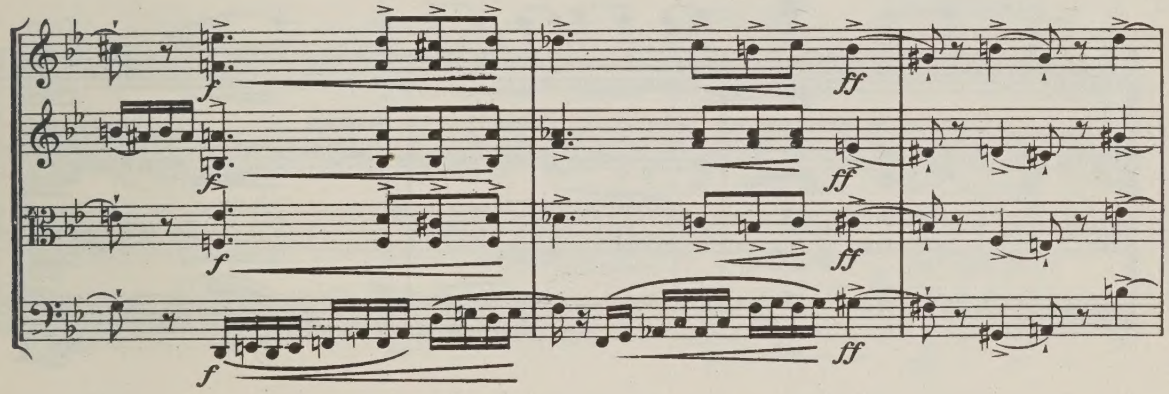
In die „Philharmonia" Partiturensammlung aufgenommen
D. 6407 W. Ph. V. 153 U. E. 7928

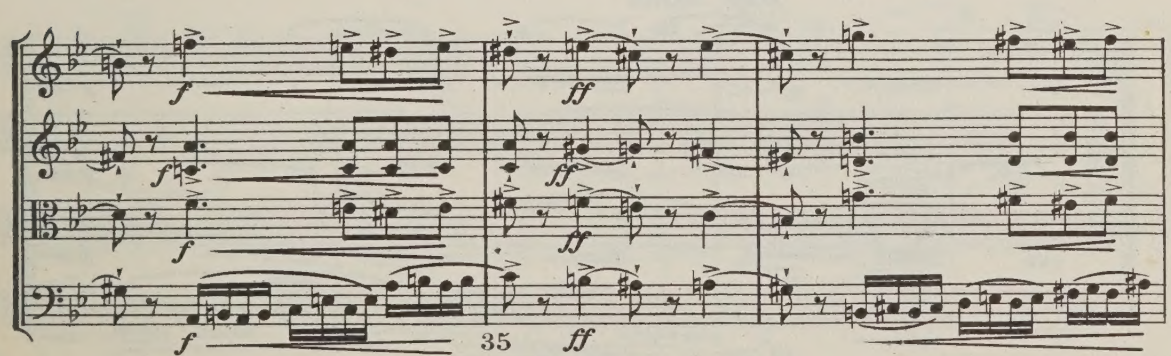
rall. e dim.
2
a tempo
cresc.
calando
senza sord.
pizz.
15
20
3
Allegro moderato, ma deciso (♩= 108)

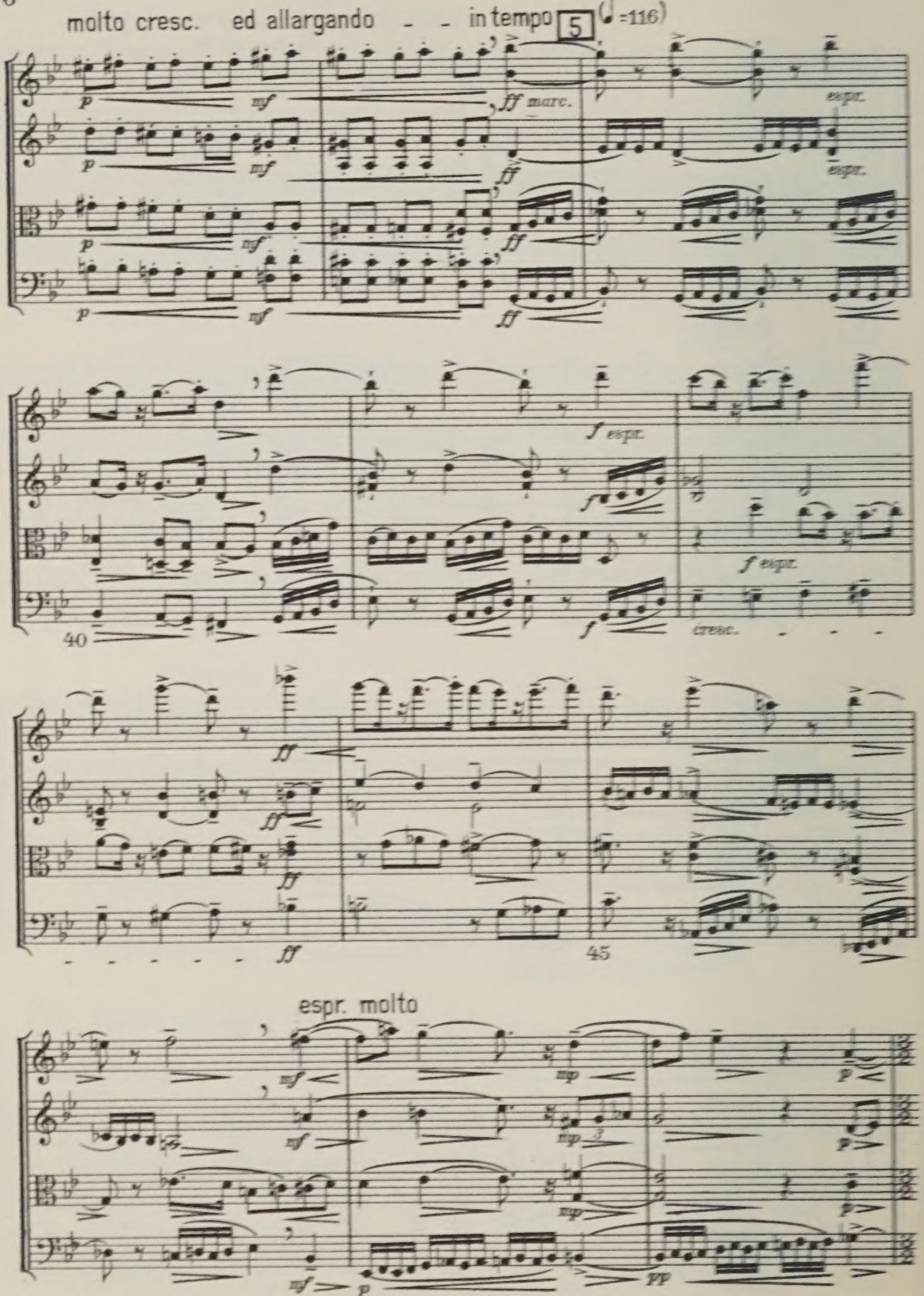
poco stringendo (♩ = 108-120) e cresc.

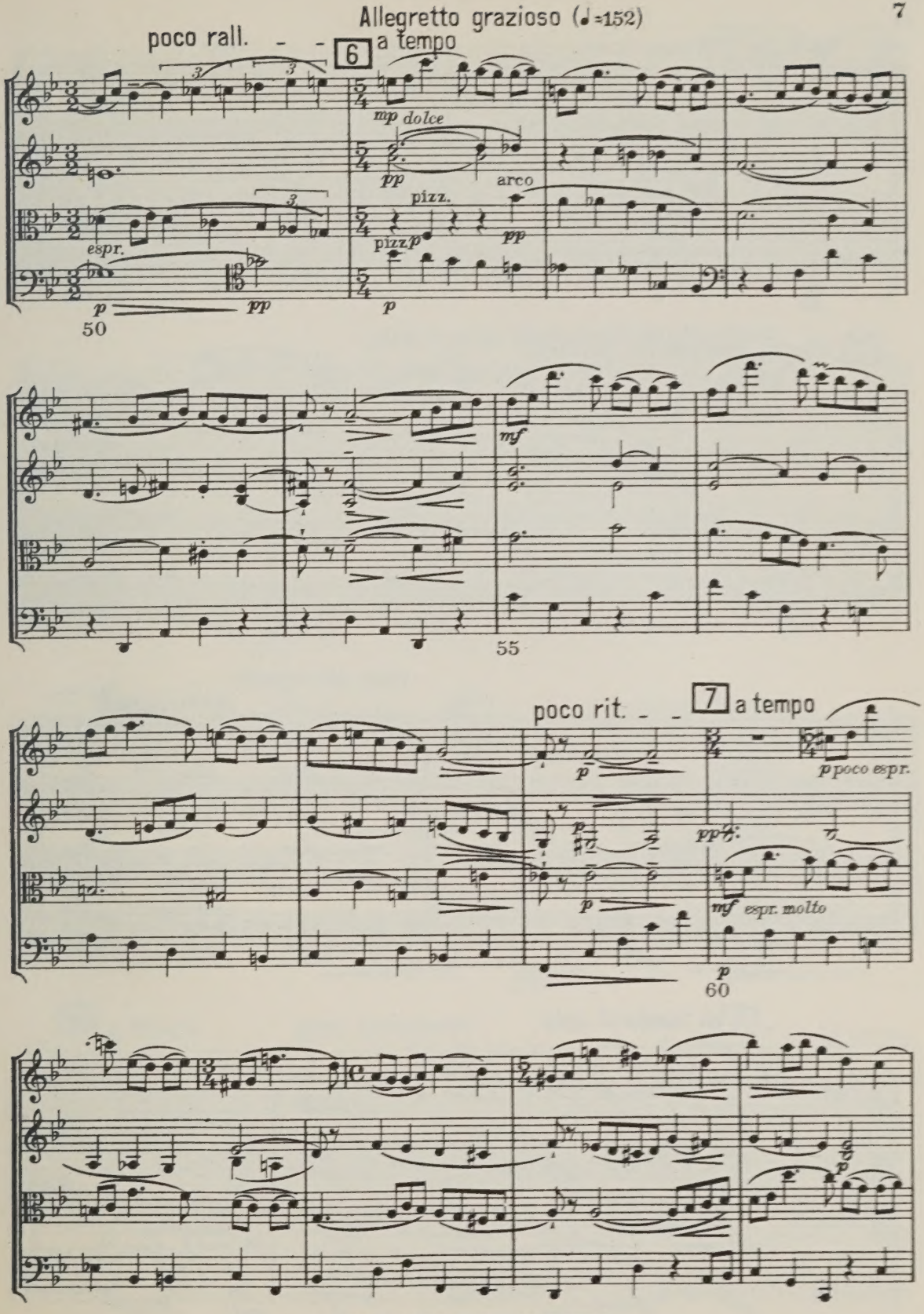


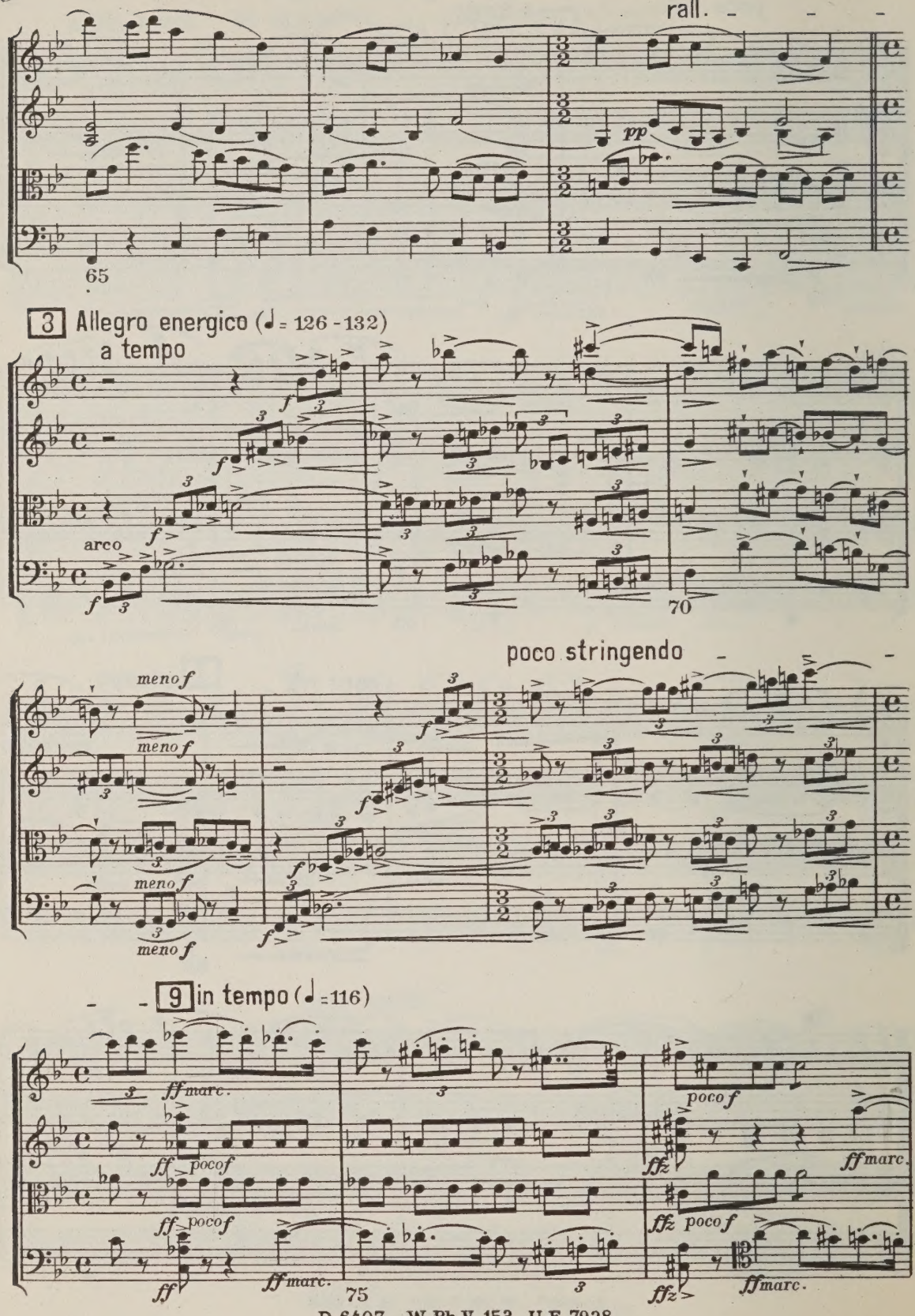
4 Animato

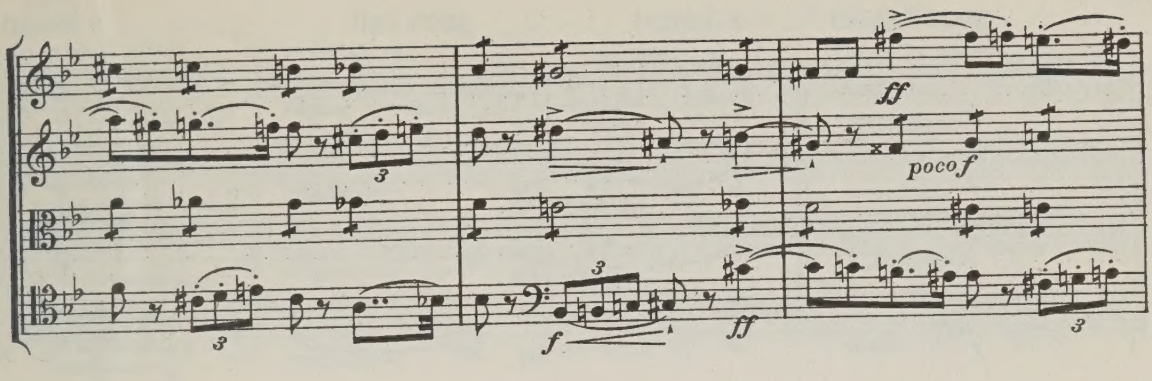




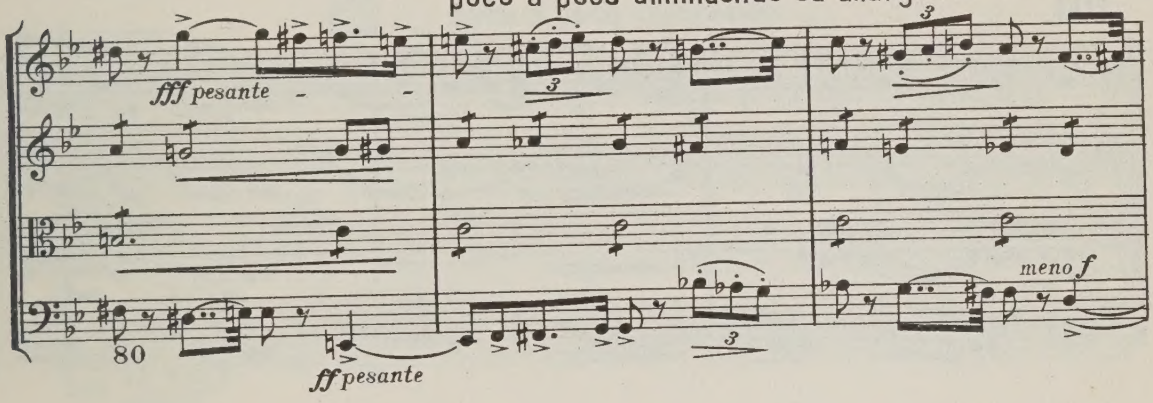

molto cresc. ed allargando - - in tempo 5 (♩=116)
espr.
espr molto
40
45


Allegretto grazioso (♩=152)
poco rall.
6
a tempo
mp dolce
pp
arco
pizz.
pizz.
espr.
p
pp
p
50
mf
55
poco rit.
7
a tempo
p
p poco espr.
pp
p
mf espr. molto
p
60
p


rall.
pp
65
3 Allegro energico (♩= 126 -132)
a tempo
arco
70
poco stringendo
meno f
9 in tempo (♩=116)
ff marc.
poco f
75

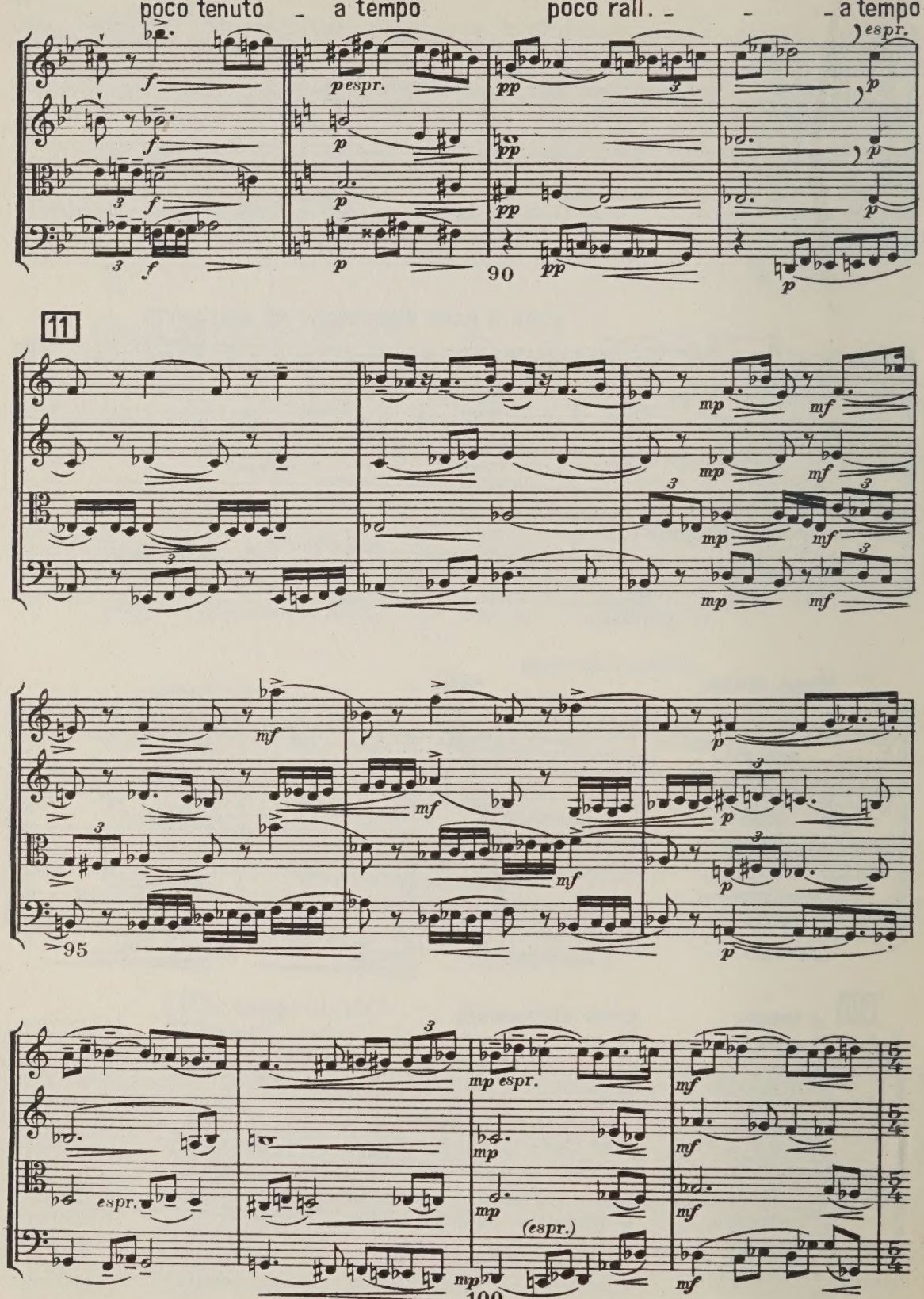


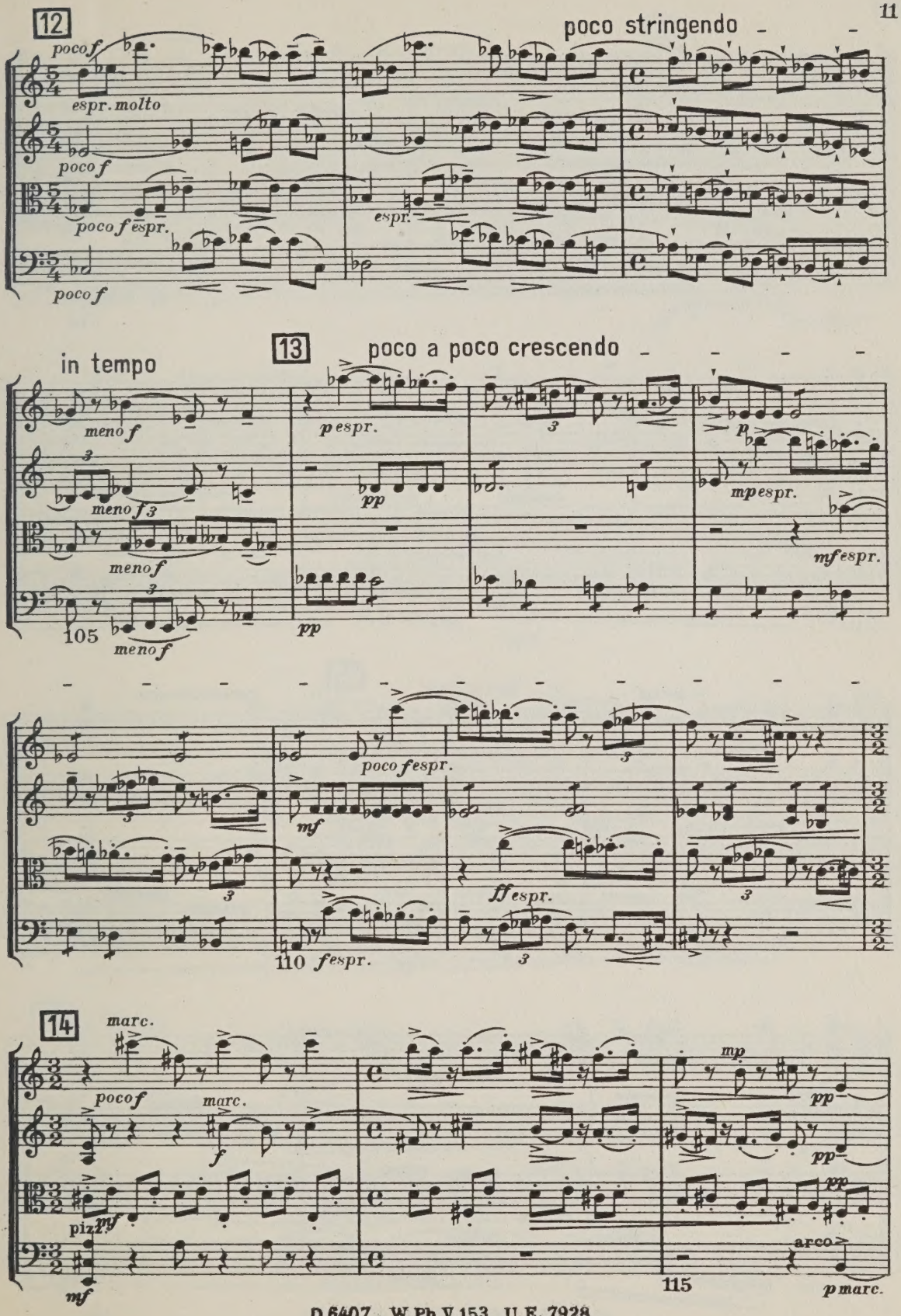
poco a poco diminuendo ed allargando

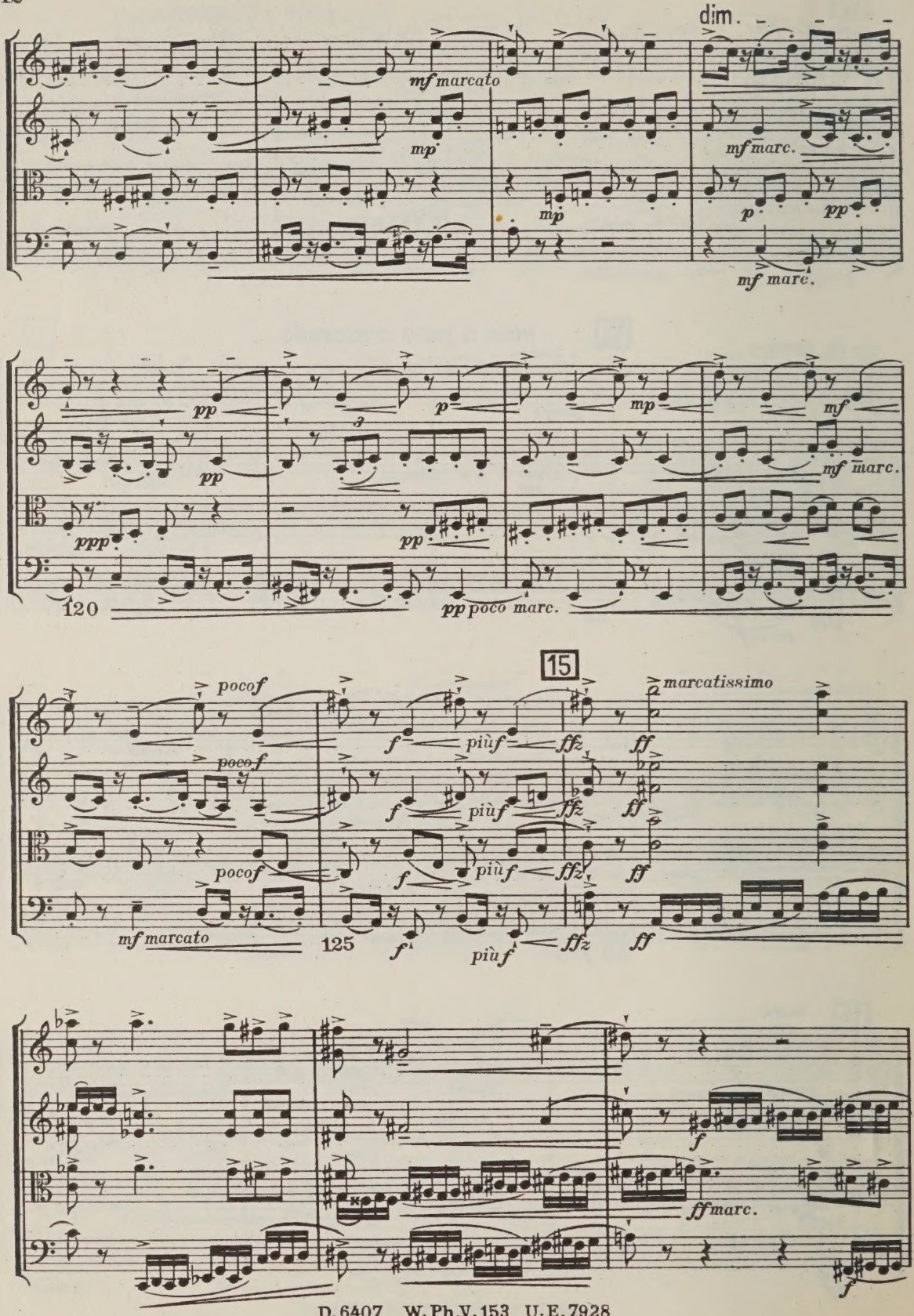


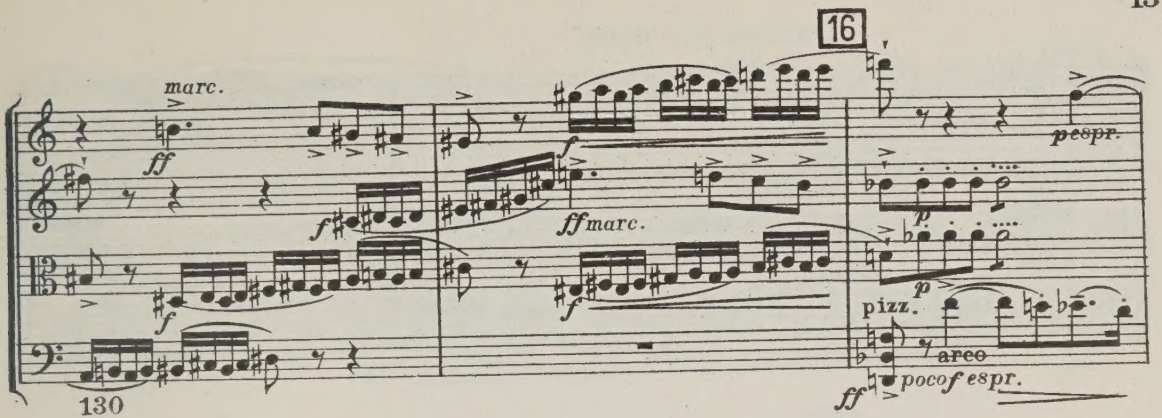
Meno mosso rall.

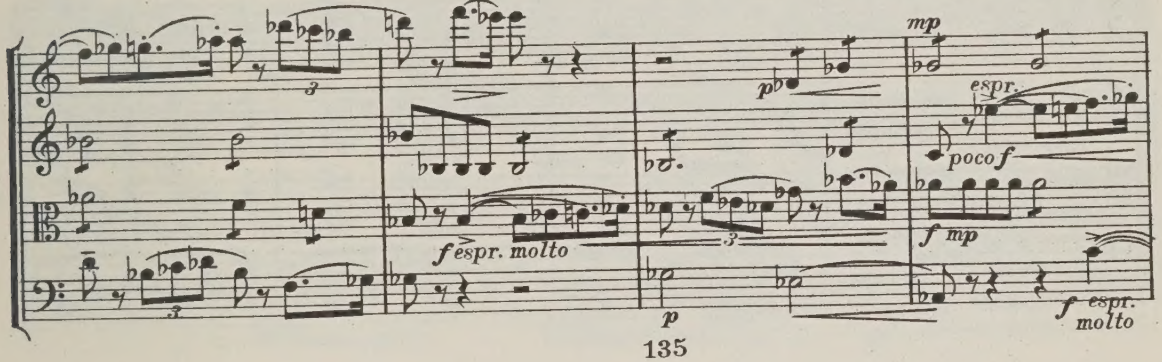
10 a tempo poco stringendo

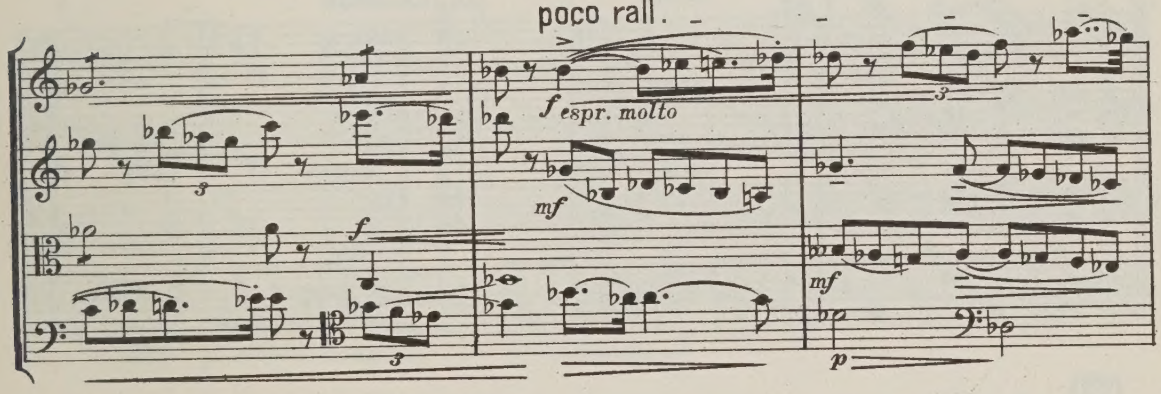

poco tenuto
a tempo
poco rall.
a tempo
espr.
90
11
95
100
espr.
(espr.)


12
poco stringendo
poco f
espr. molto
poco f
poco f espr.
espr.
poco f
13
in tempo
poco a poco crescendo
meno f
meno f 3
meno f
meno f
105
p espr.
pp
pp
mp espr.
mf espr.
poco f espr.
mf
ff espr.
110 f espr.
14
marc.
poco f
marc.
f
piz.
mf
mf
mp
pp
pp
pp
arco
115
p marc.

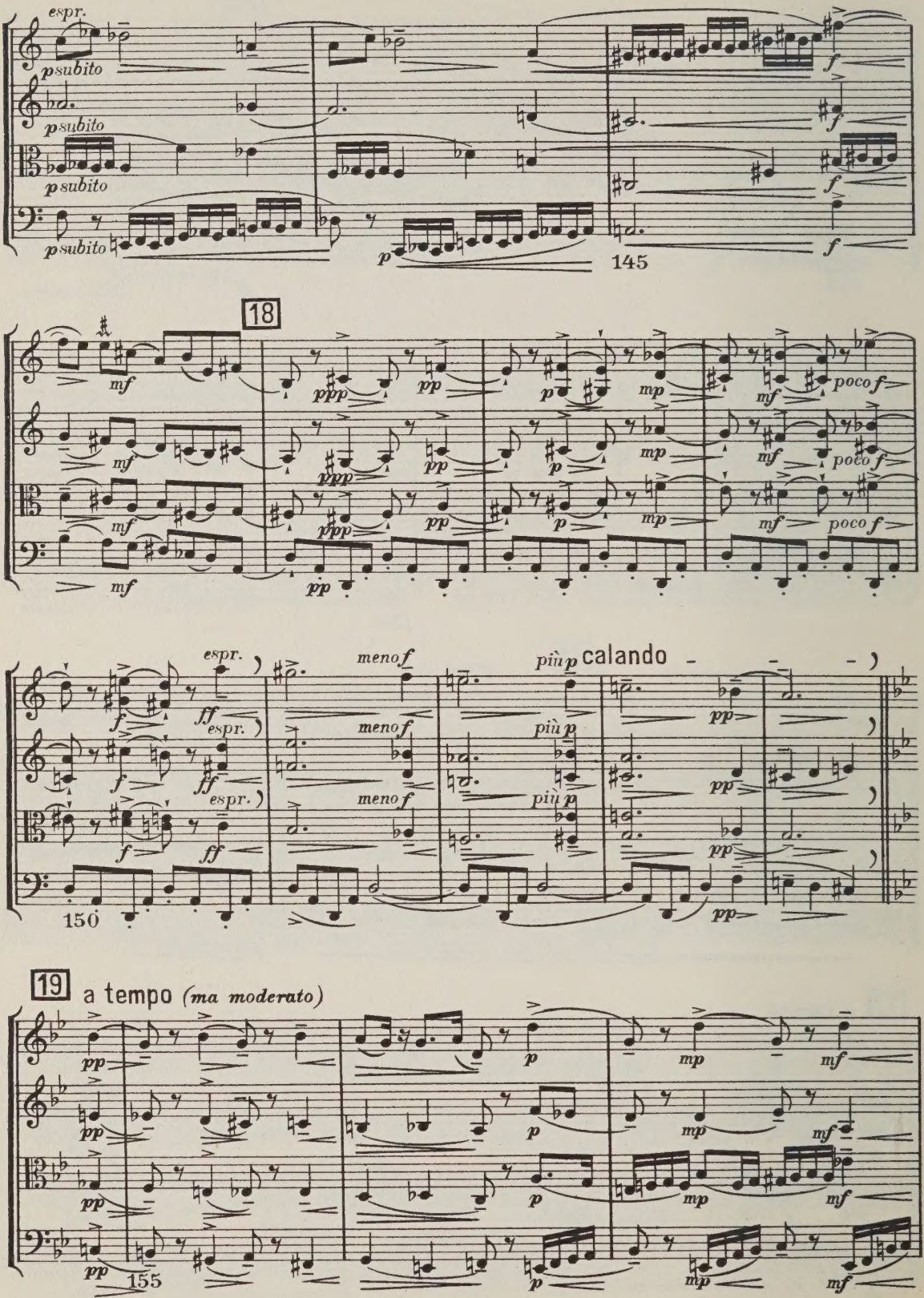

dim.
mf marcato
mp
mp
mf marc.
p
pp
mf marc.
pp
pp
pp
p
mp
mf
mf marc.
ppp
pp
120
pp poco marc.
15
poco f
poco f
poco f
mf marcato
f
più f
ffz
ff
marcatissimo
125
f
più f
ffz
ff
f
più f
ffz
ff
f
ff marc.
f

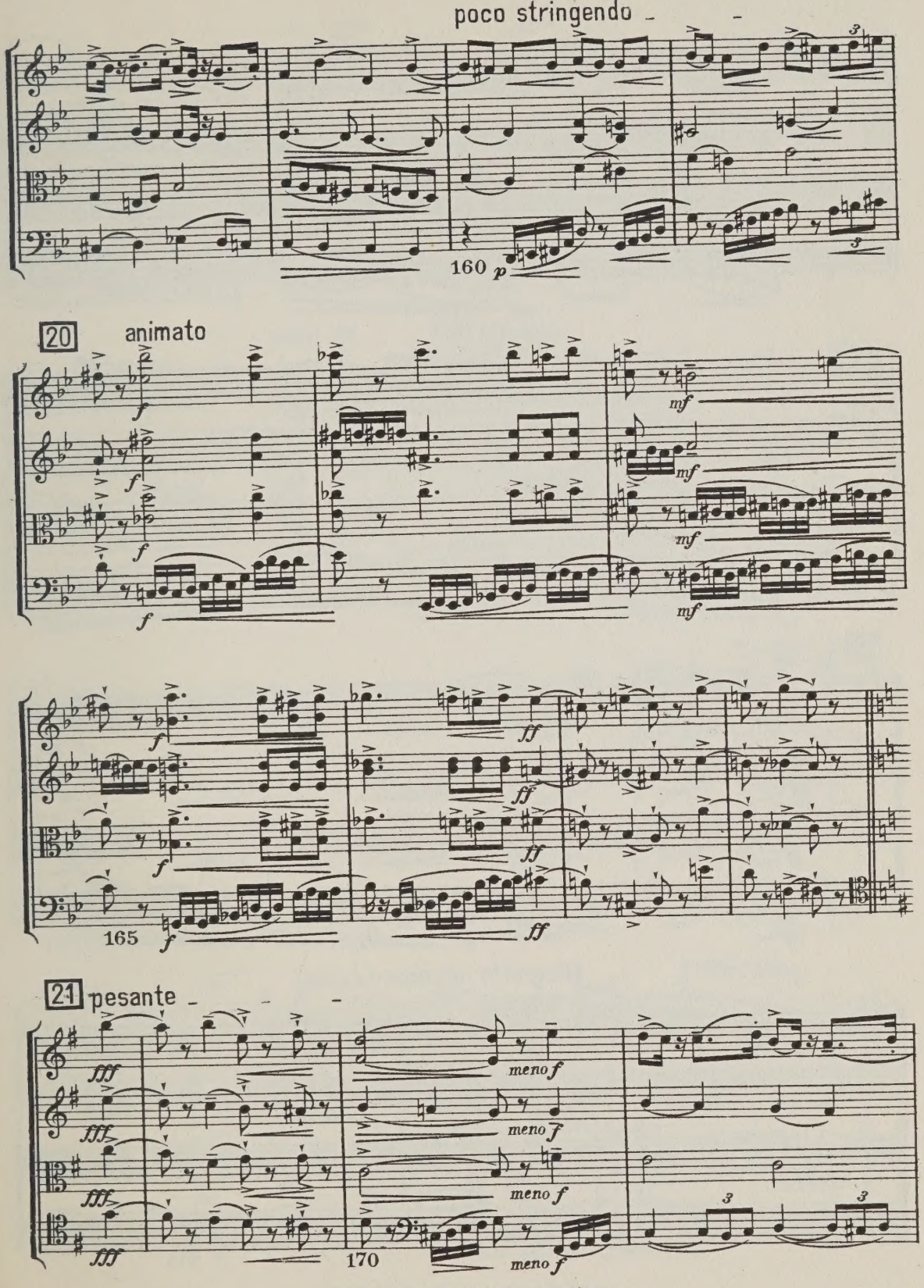

16
marc.
ff
f
ffmarc.
pespr.
p
pizz.
arco
ff
pocof espr.
130

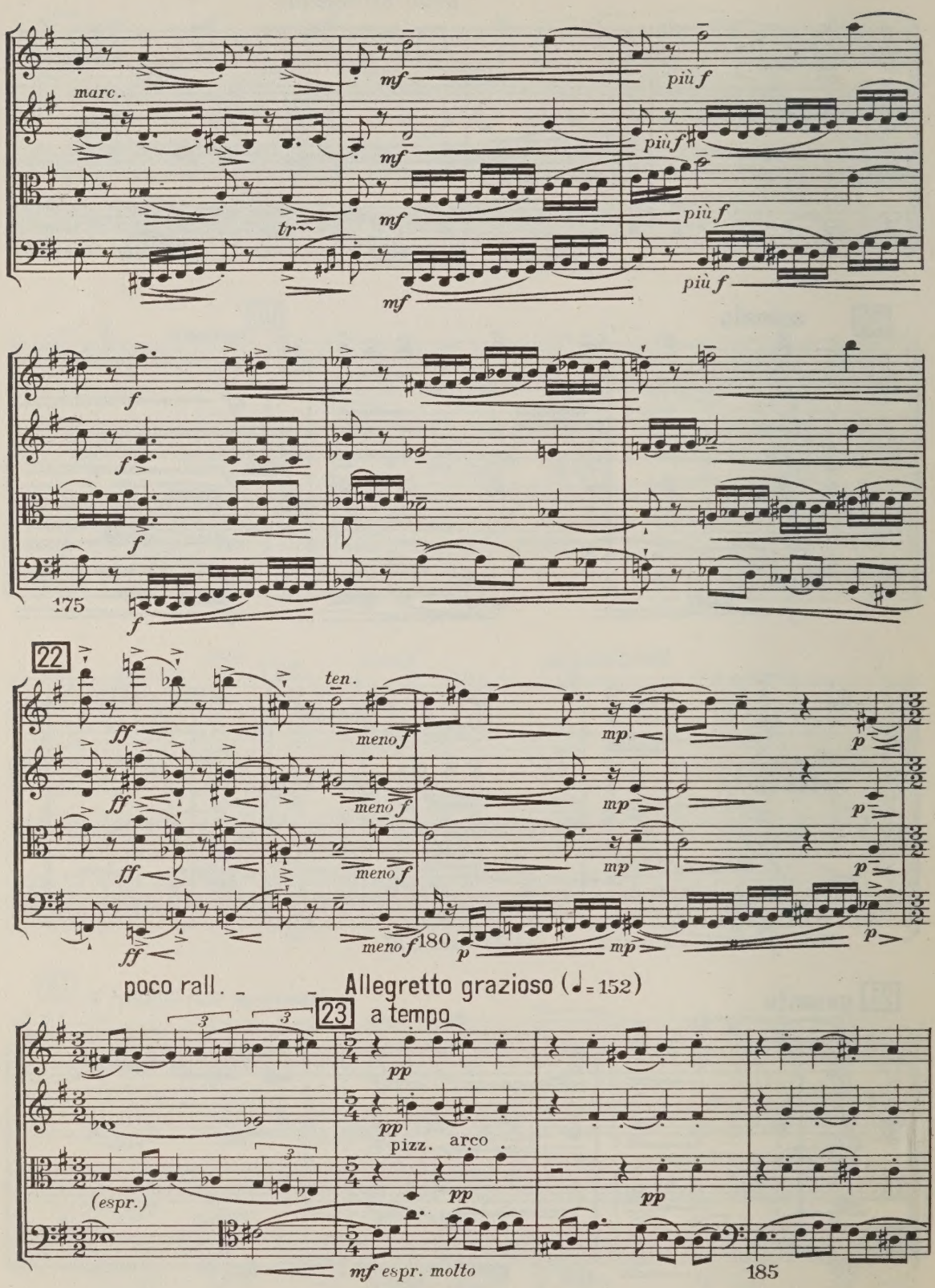

mp
espr.
pocof
f espr. molto
p
f mp
f espr.
molto
135

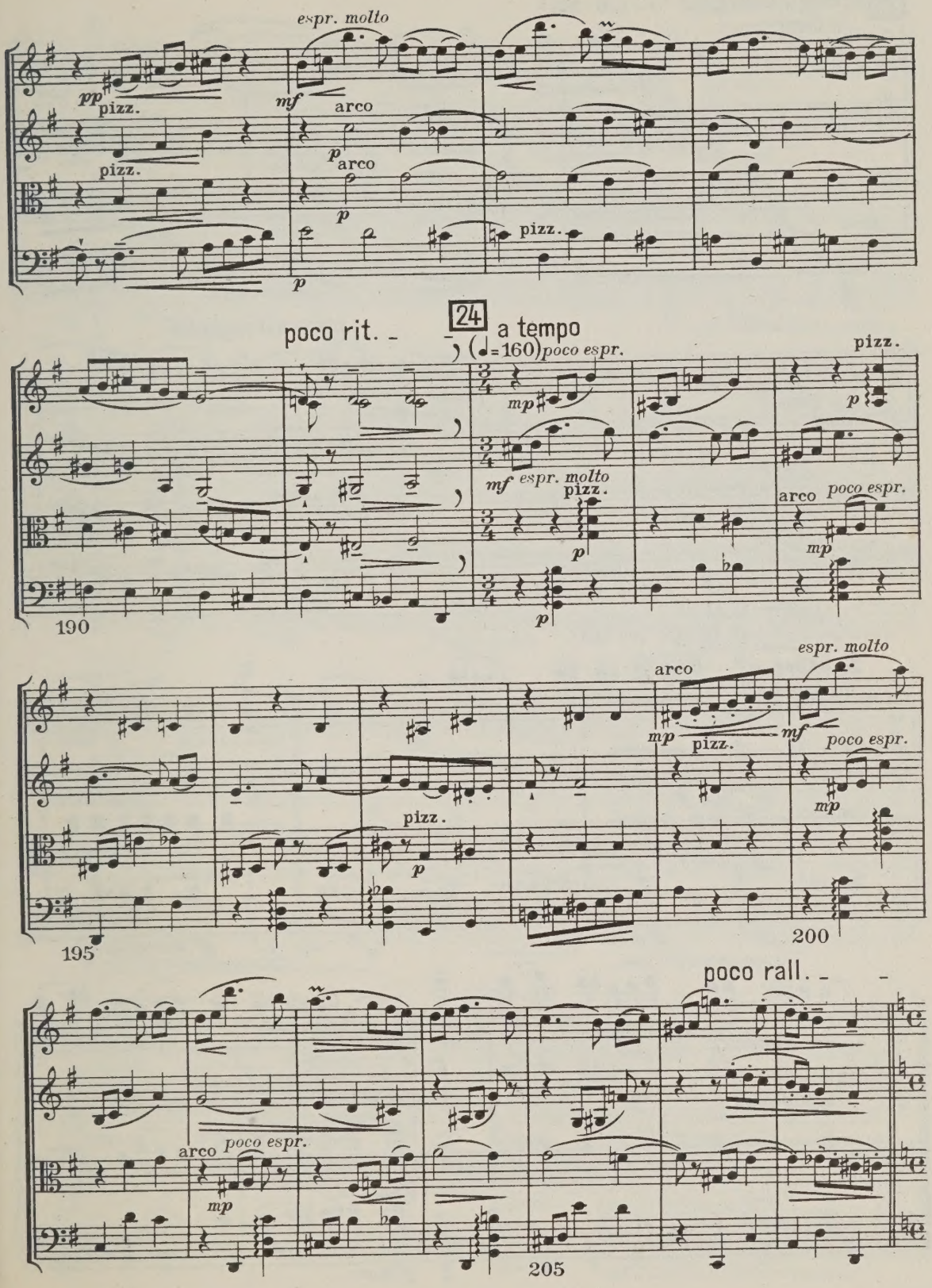

poco rall.
f espr. molto
mf
f
mf
p

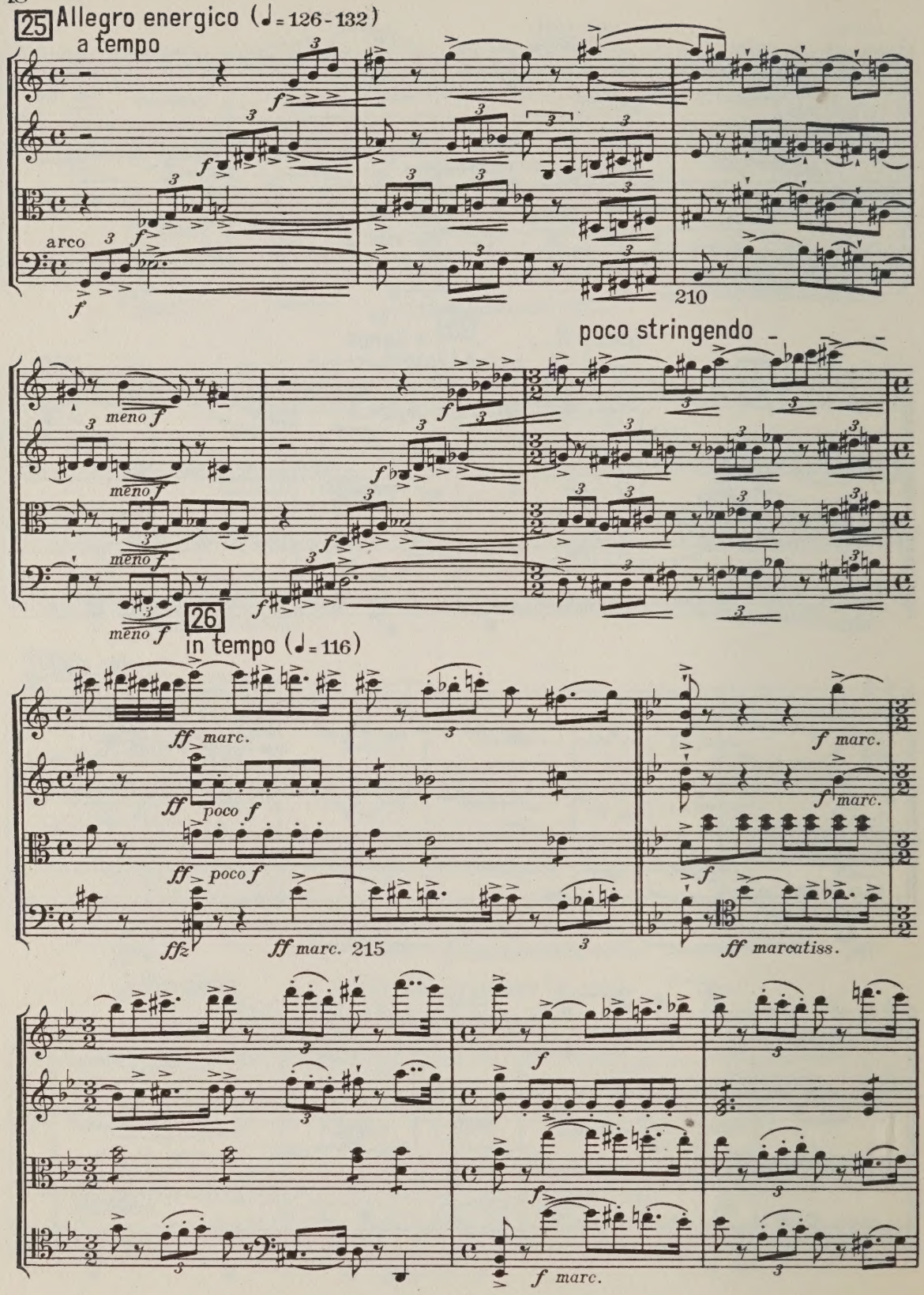
17 a tempo
fz
f
menof
140

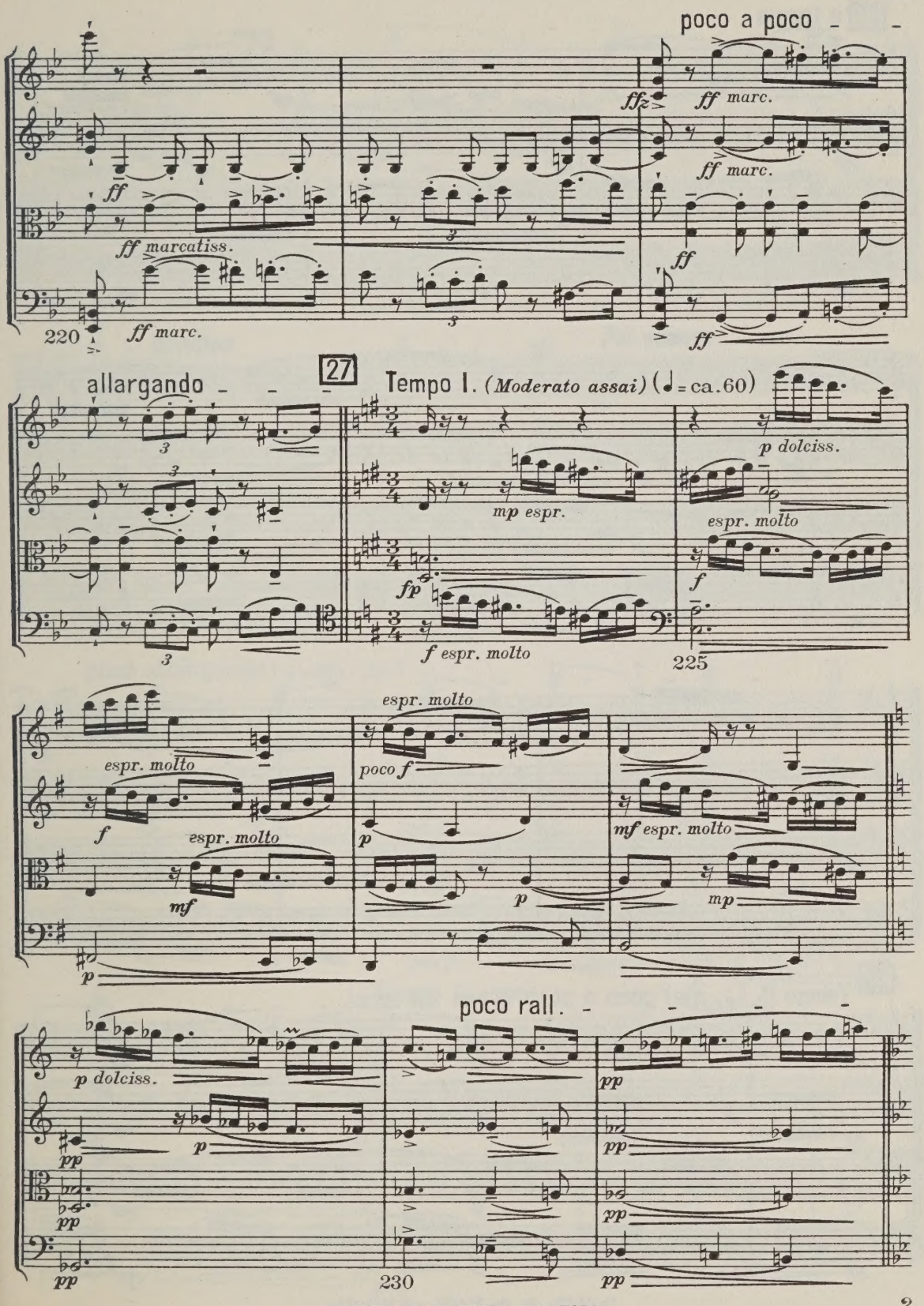

espr.
p subito
p subito
p subito
p subito
f
f
f
f
145
18
mf
mf
mf
mf
ppp
ppp
ppp
pp
pp
pp
pp
p
p
mp
mp
mp
mf
mf
mf
poco f
poco f
poco f
espr.
espr.
espr.
f
f
f
ff
ff
ff
meno f
meno f
meno f
più p
più p
più p
calando
pp
pp
pp
150
19
a tempo (ma moderato)
pp
pp
pp
p
p
p
mp
mp
mp
mf
mf
mf
155

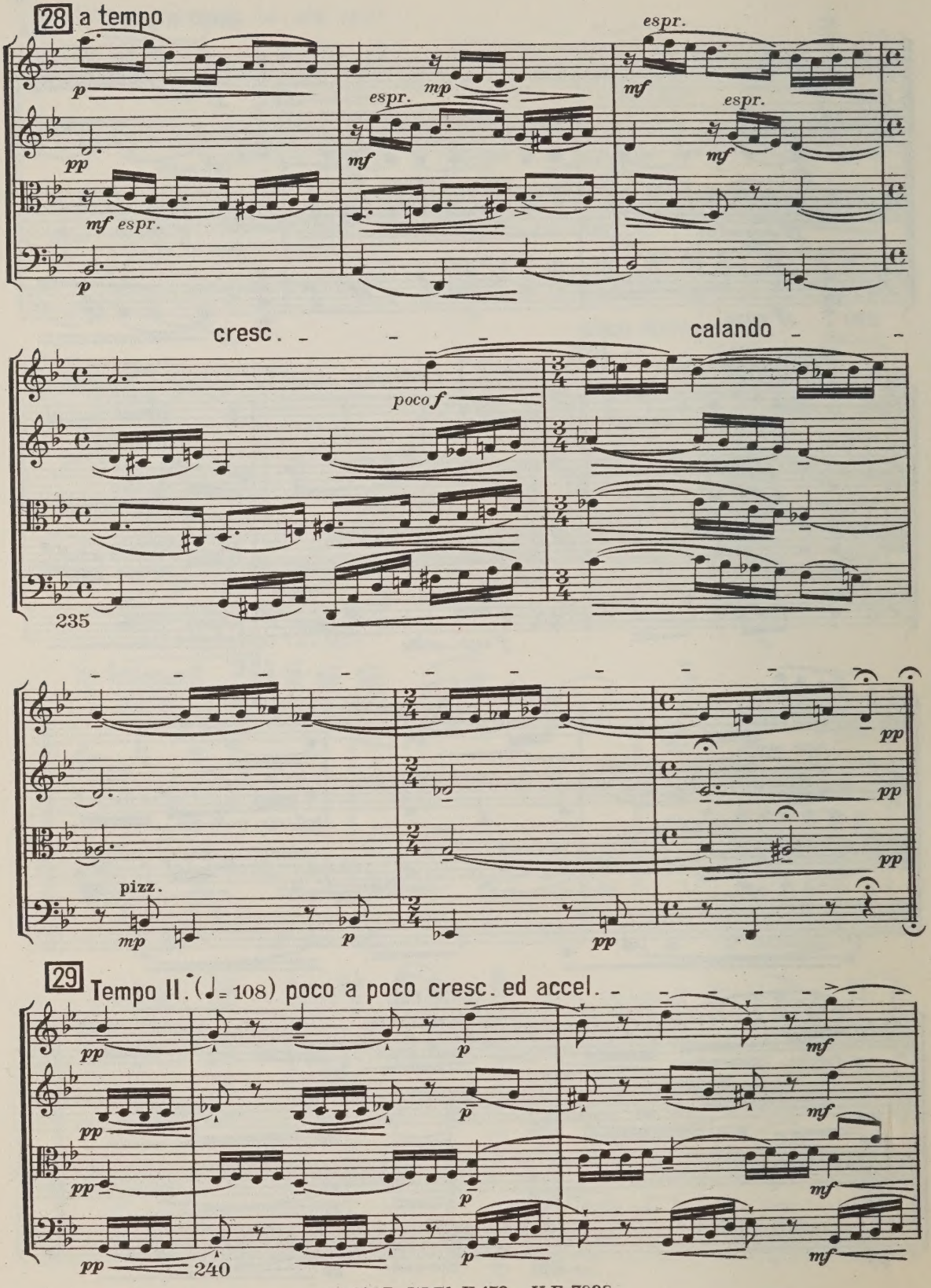

poco stringendo
160
p
20
animato
f
mf
ff
165
21
pesante
fff
meno f
170

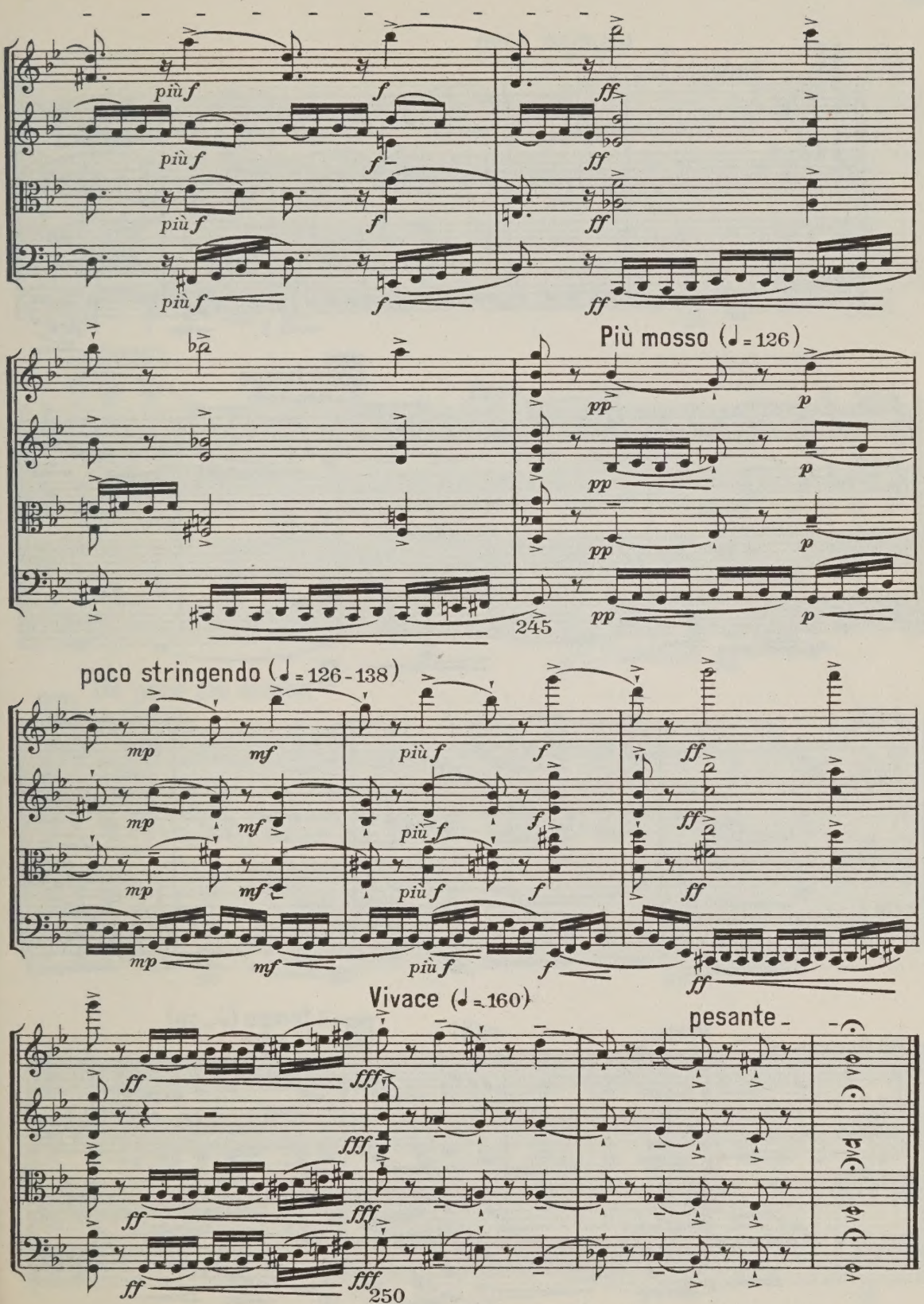

marc.
mf
più f
tr
175
22
ten.
meno f
mp
p
ff
180
poco rall.
Allegretto grazioso (♩= 152)
23
a tempo
pp
pizz.
arco
(espr.)
mf espr. molto
185

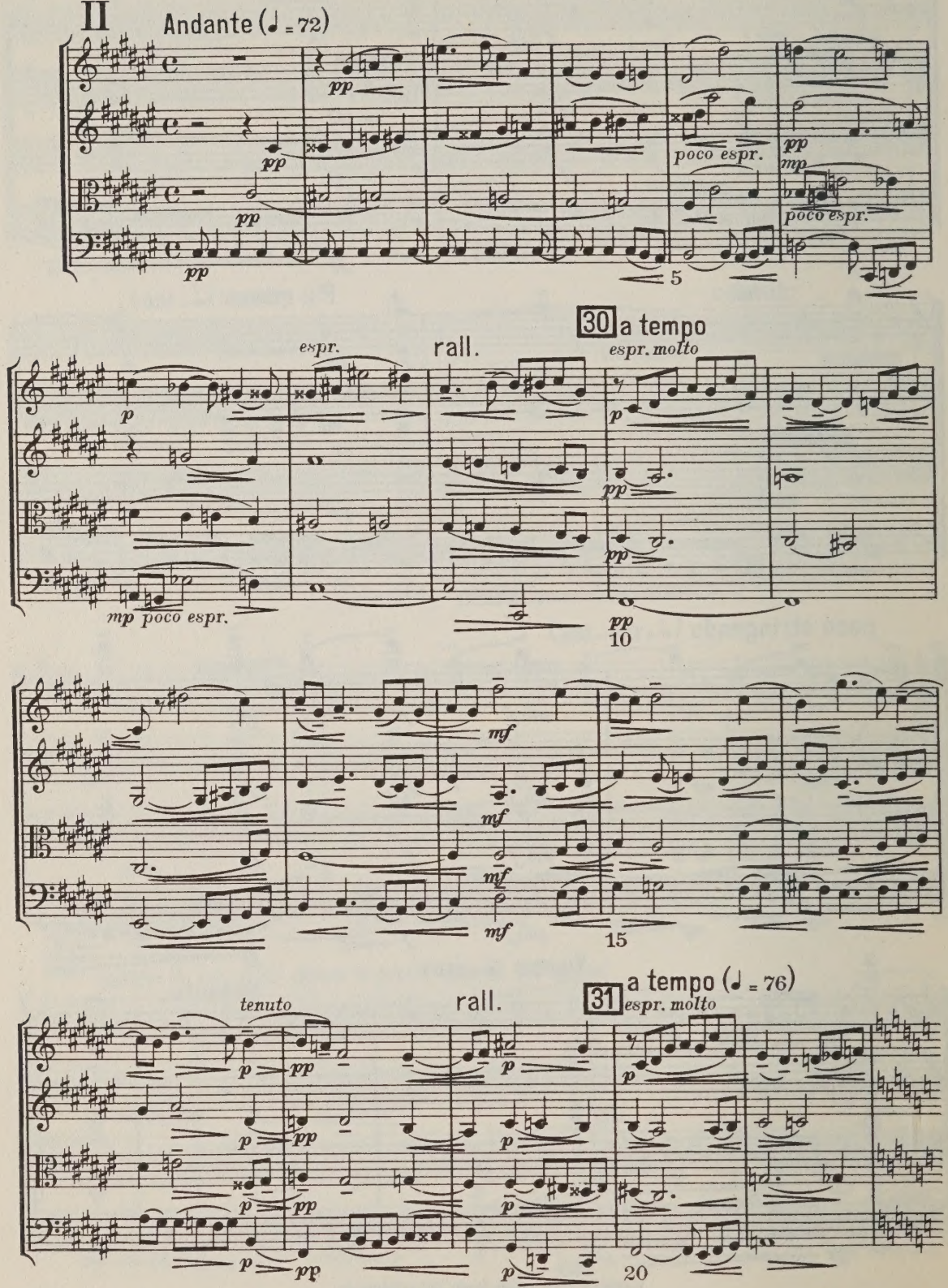

espr. molto
pp
pizz.
mf
arco
p
arco
p
pizz.
p
poco rit.
24
a tempo
(♩=160) poco espr.
mp
mf espr. molto
pizz.
p
pizz.
p
arco poco espr.
mp
190
arco
espr. molto
mp
pizz.
mf
poco espr.
mp
pizz.
p
200
195
poco rall.
arco poco espr.
mp
205

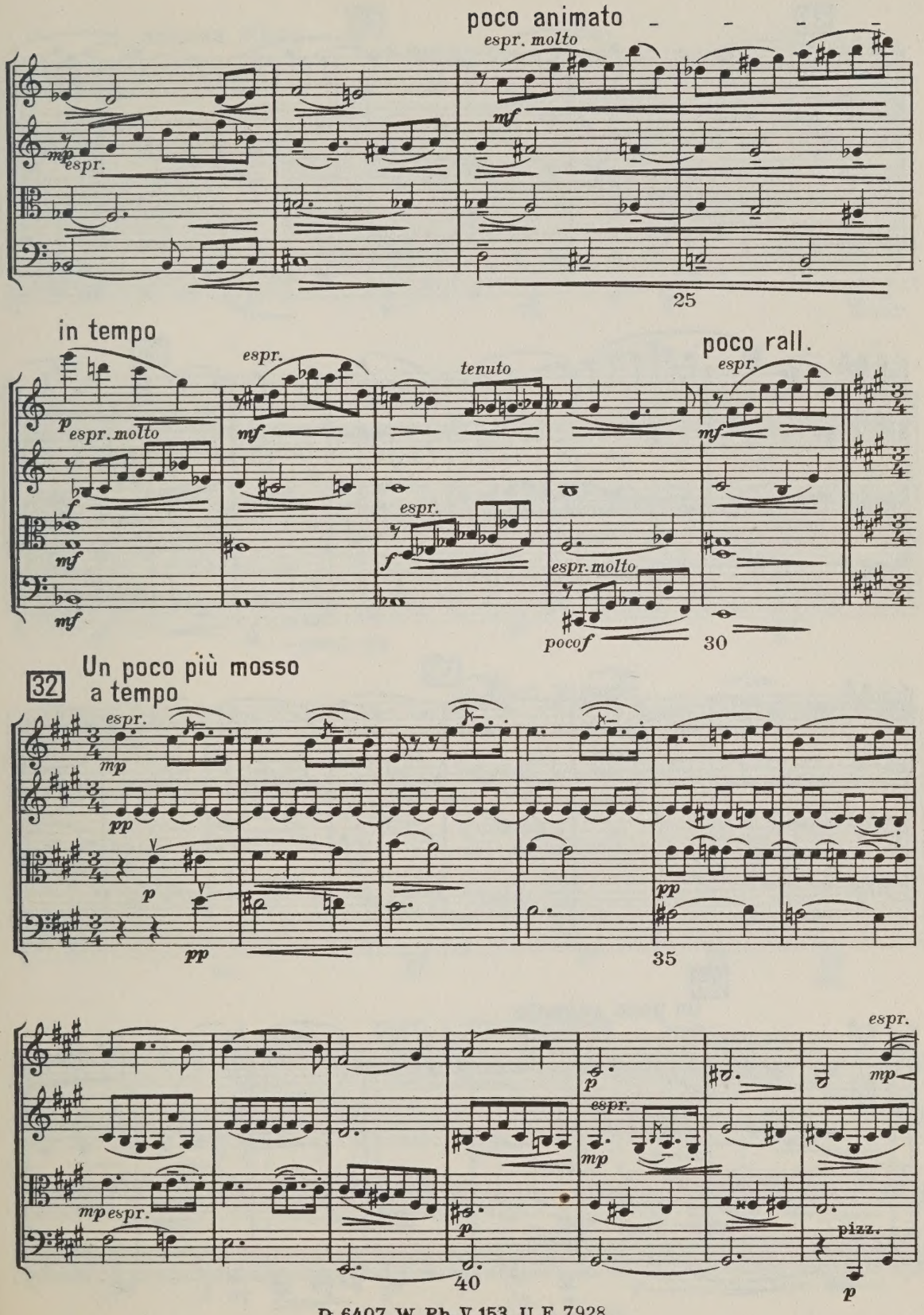

25 Allegro energico (♩= 126-132)
a tempo
arco
210
poco stringendo
meno f
26
in tempo (♩= 116)
ff marc.
poco f
215
ff marcatiss.
f marc.

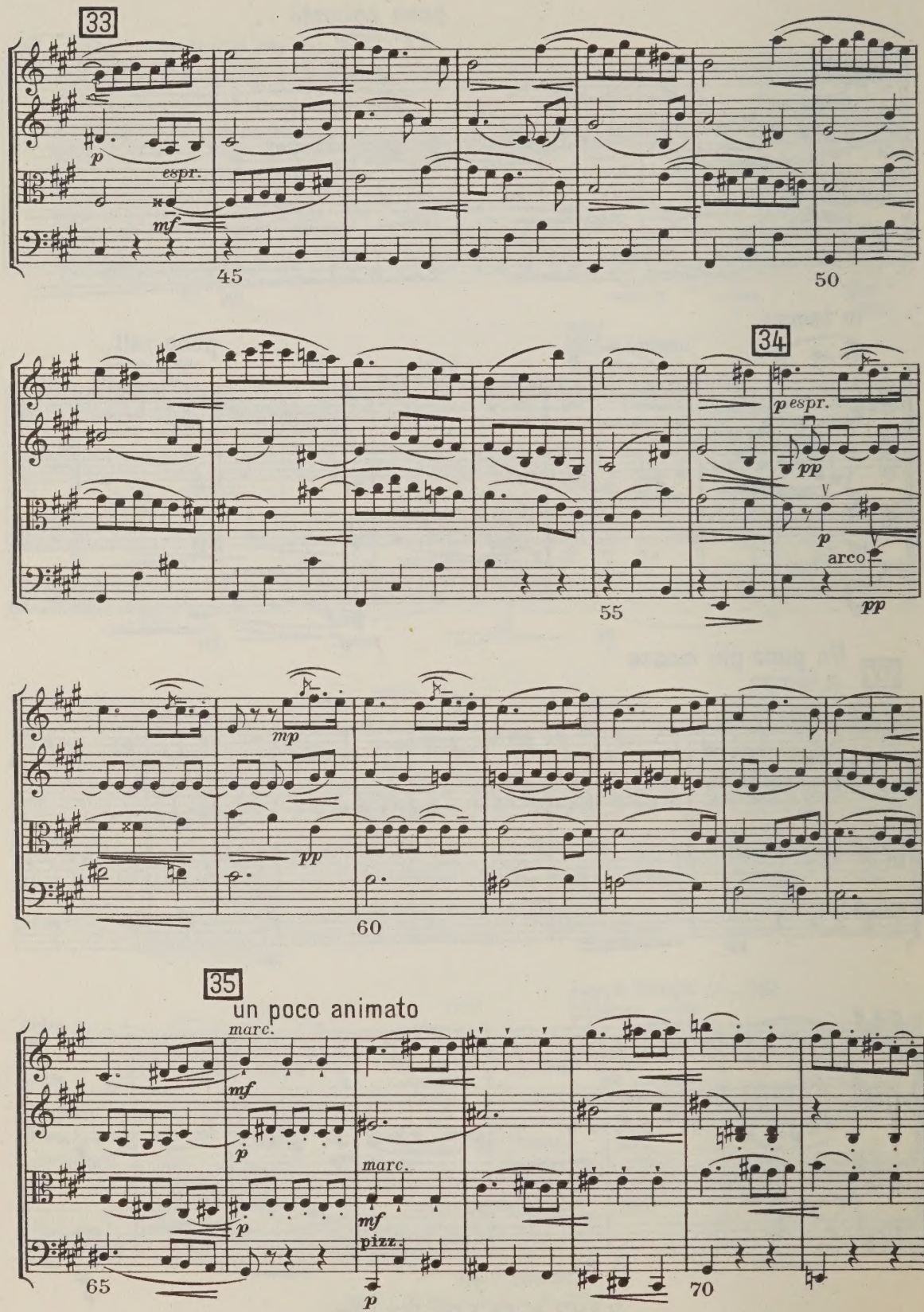

poco a poco
ff
ff marc.
ff marcatiss.
220
ff marc.
allargando
27
Tempo I. (Moderato assai) (♩= ca. 60)
mp espr.
fp
f espr. molto
p dolciss.
espr. molto
f
225
espr. molto
poco f
p
mf espr. molto
mp
poco rall.
pp
230

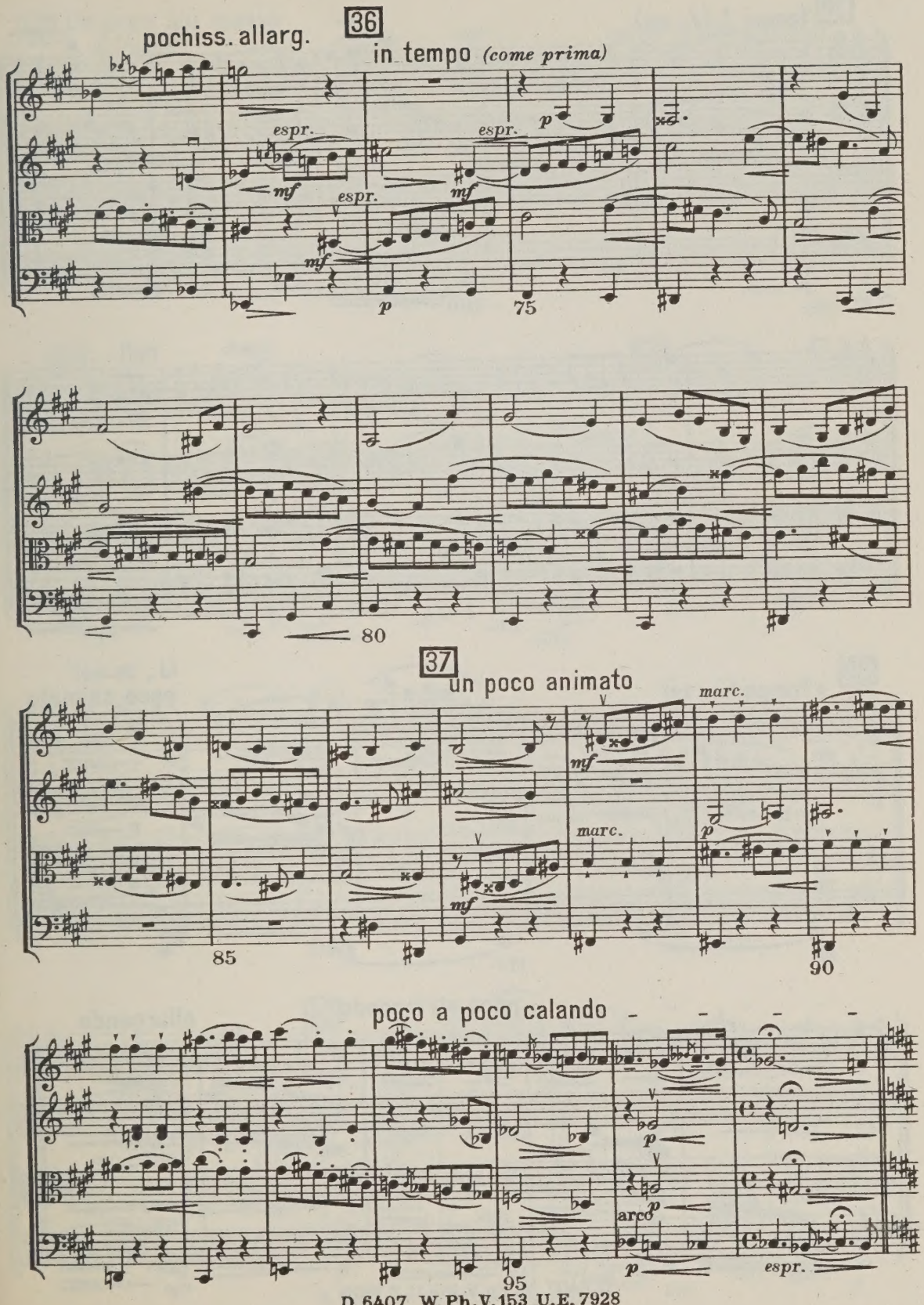

28 a tempo
espr.
cresc.
calando
poco f
235
pizz.
29 Tempo II. (♩= 108) poco a poco cresc. ed accel.
240

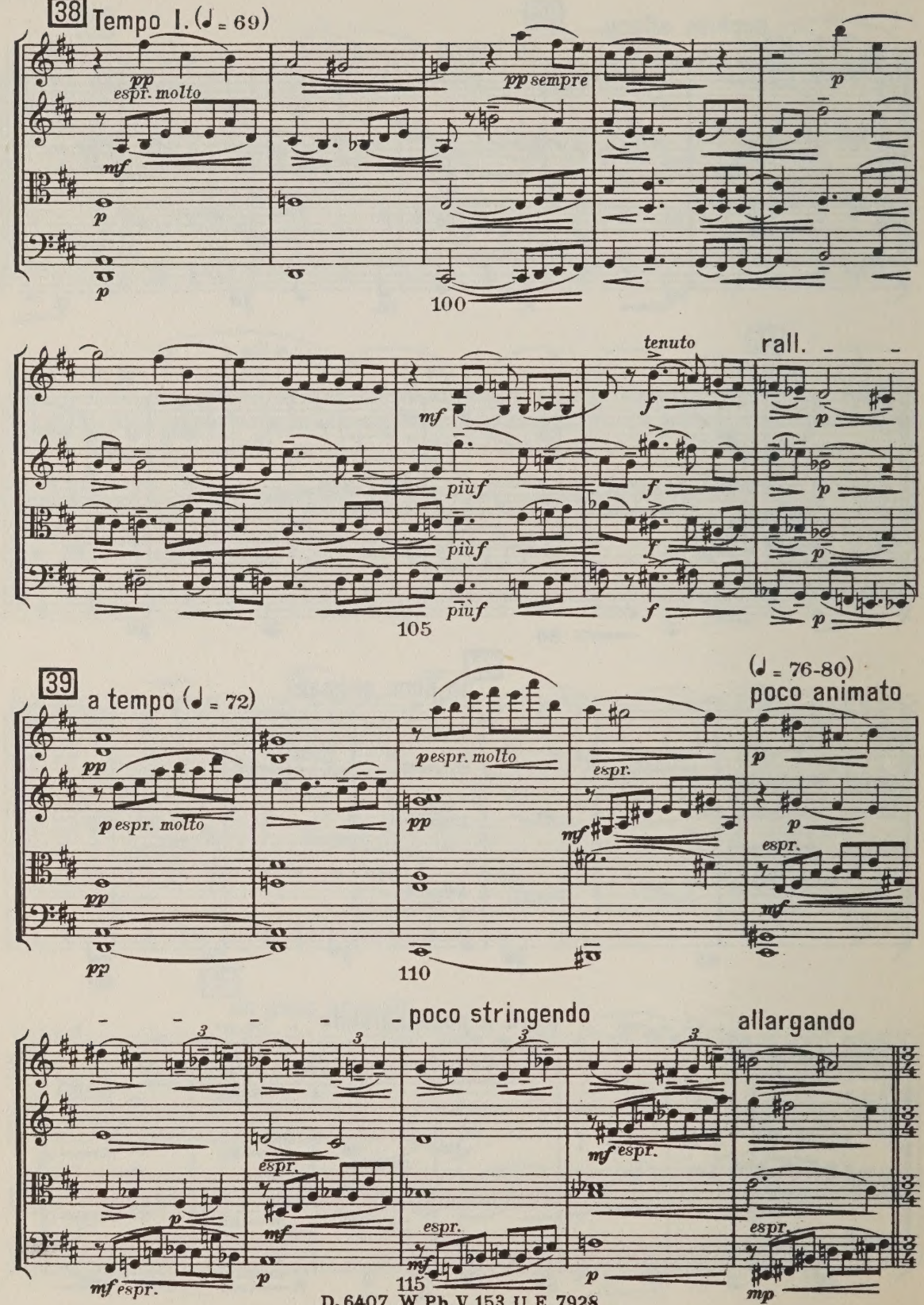

più f
f
ff
Più mosso (♩= 126)
pp
p
245
poco stringendo (♩= 126-138)
mp
mf
Vivace (♩= 160)
pesante
fff
250

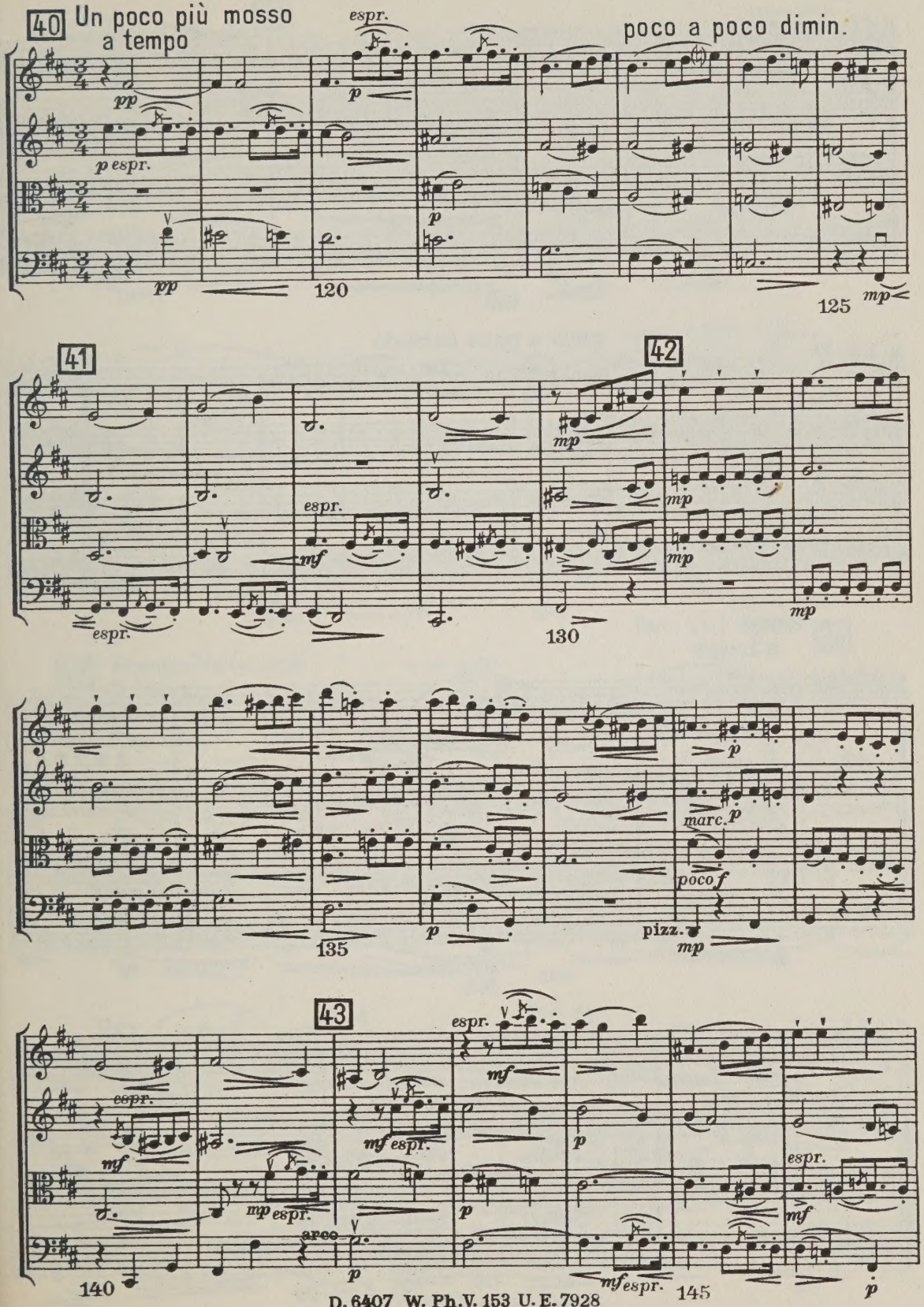

II
Andante (♩ = 72)
poco espr.
5
30 a tempo
espr.
rall.
espr. molto
mp poco espr.
10
15
tenuto
rall.
31 a tempo (♩ = 76)
espr. molto
20

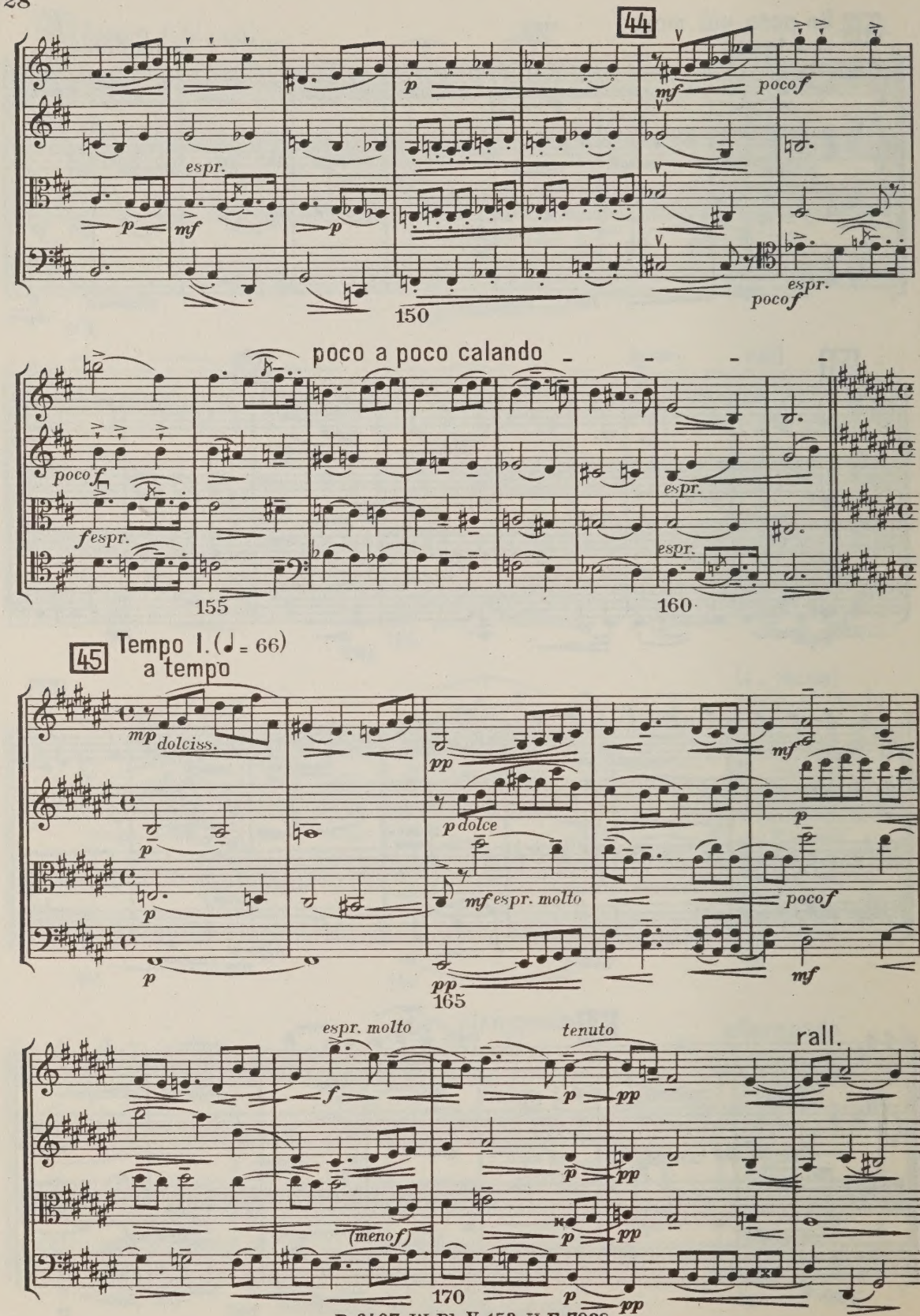

poco animato
espr. molto
mp
espr.
mf
25
in tempo
espr.
tenuto
poco rall.
p
espr. molto
mf
f
mf
mf
espr.
f
espr.
mf
espr. molto
pocof
30
32
Un poco più mosso
a tempo
espr.
mp
pp
p
pp
pp
35
espr.
mp
p
espr.
mp
mp espr.
p
pizz.
p
40

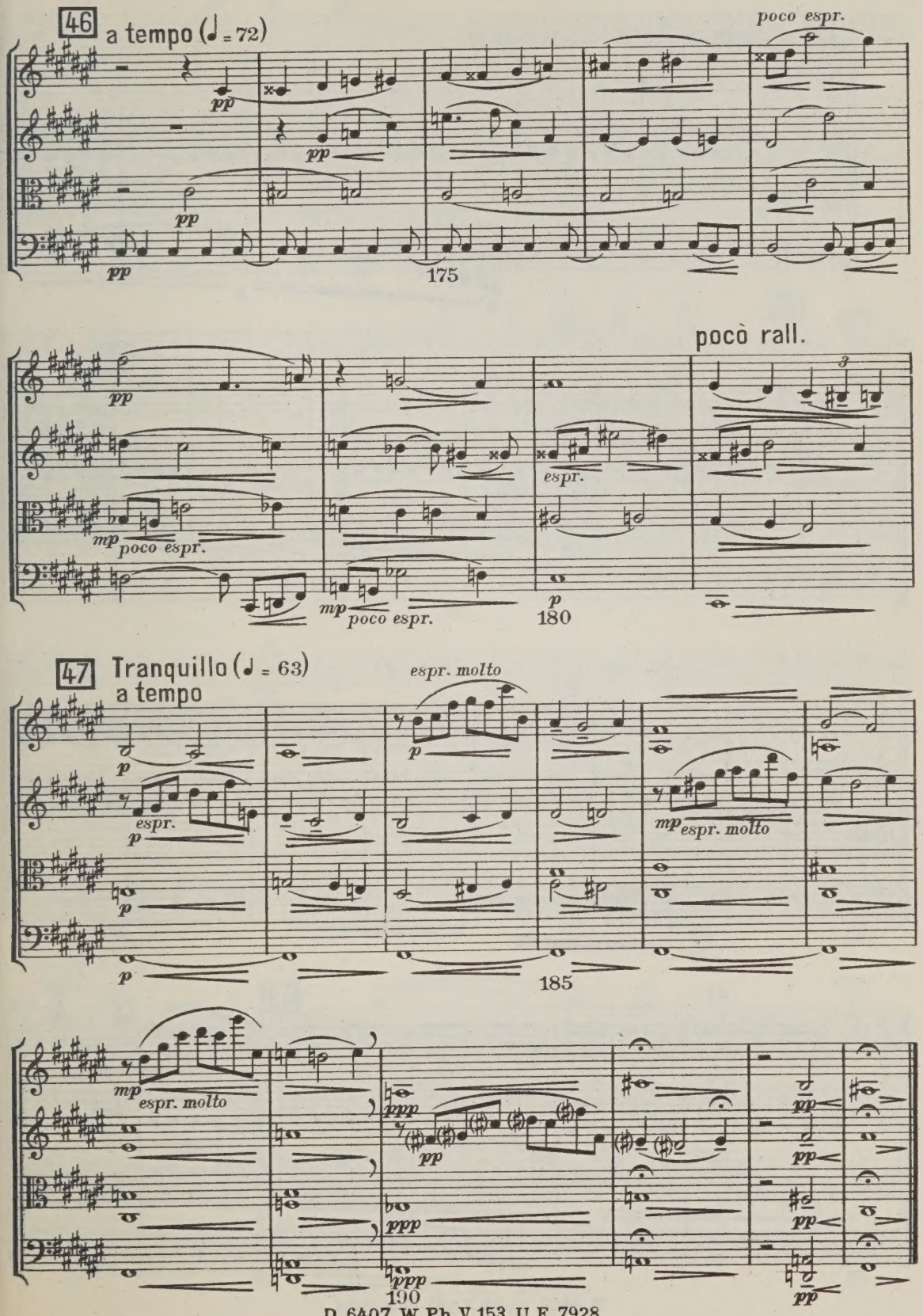

33
p
espr.
mf
45
50
34
p espr.
pp
p
arco
pp
55
mp
pp
60
35
un poco animato
marc.
mf
p
p
marc.
mf
pizz.
p
65
70

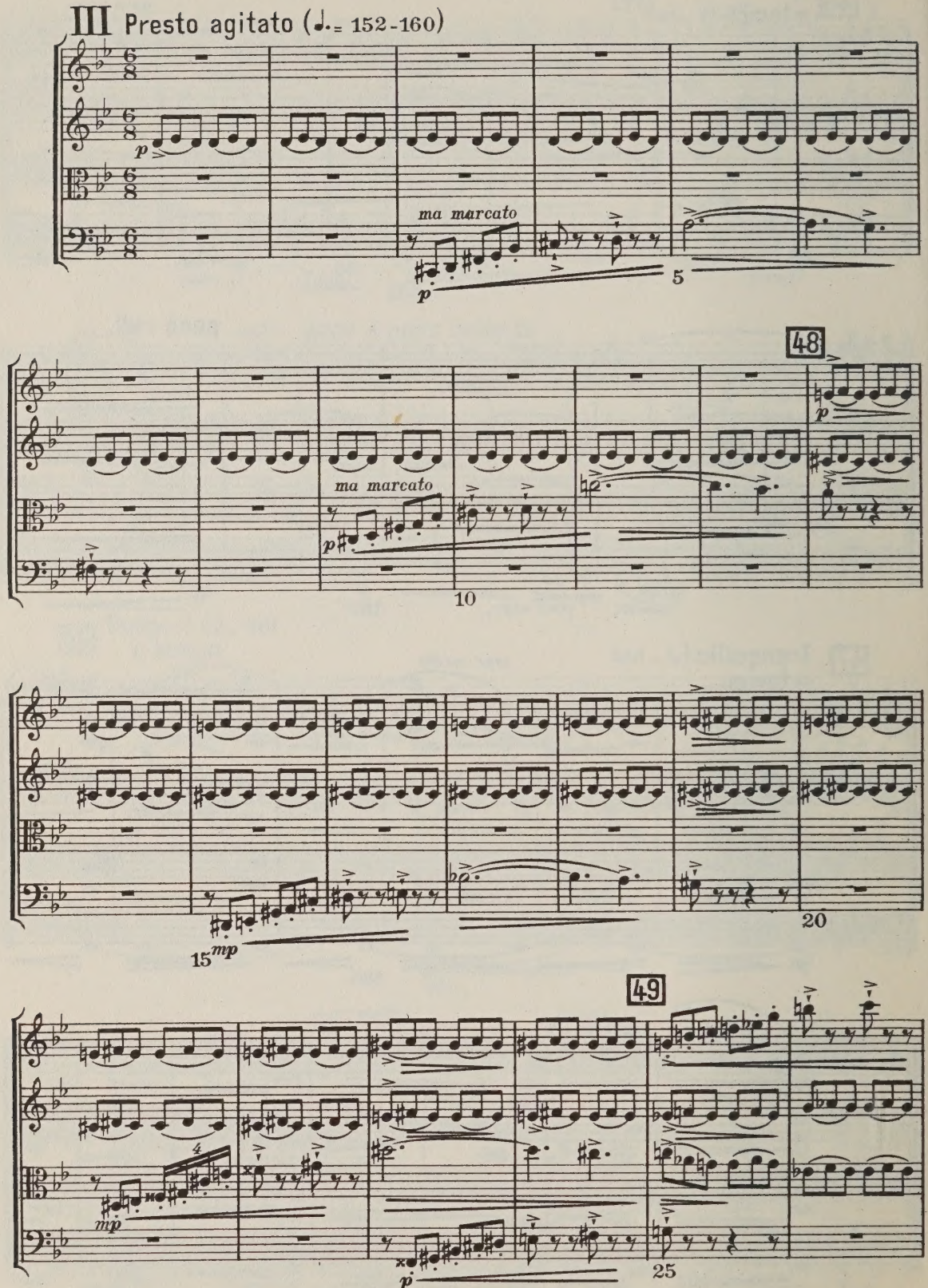

pochiss. allarg.
36
in tempo (come prima)
espr.
mf
espr.
mf
espr.
mf
p
p
75
80
37
un poco animato
mf
marc.
marc.
p
mf
85
90
poco a poco calando
p
arco
p
p
espr.
95

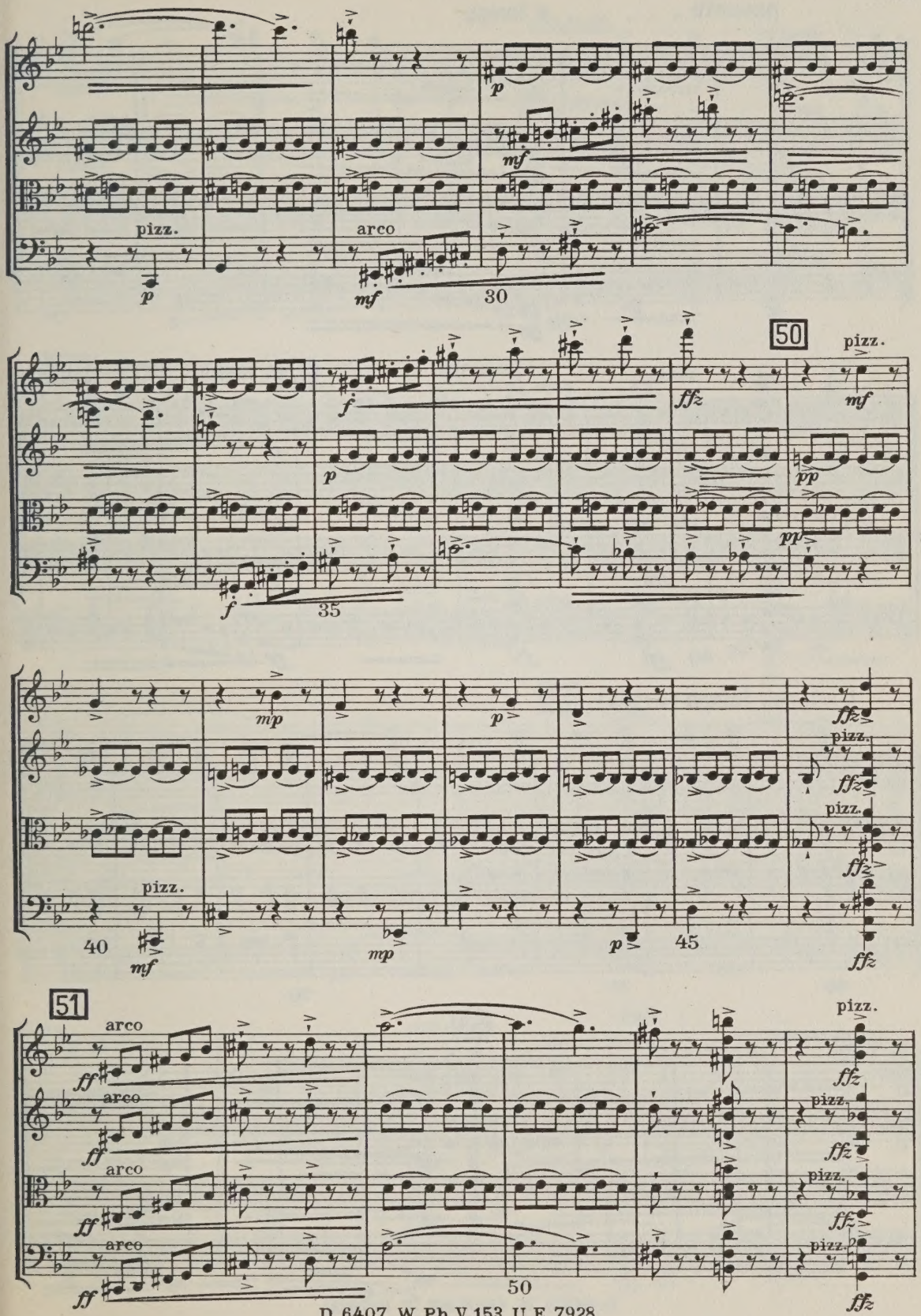

38 Tempo I. (♩ = 69)
pp espr. molto
mf
p
p
pp sempre
p
100
tenuto
rall.
mf
più f
più f
più f
f
f
f
p
p
p
105
39
a tempo (♩ = 72)
pp
p espr. molto
pp
pp
p espr. molto
pp
110
(♩ = 76-80)
poco animato
espr.
mf
p
p
espr.
mf
poco stringendo
allargando
espr.
mf
p
mf espr.
espr.
mf
p
115
mf espr.
p
espr.
mf
espr.
mp

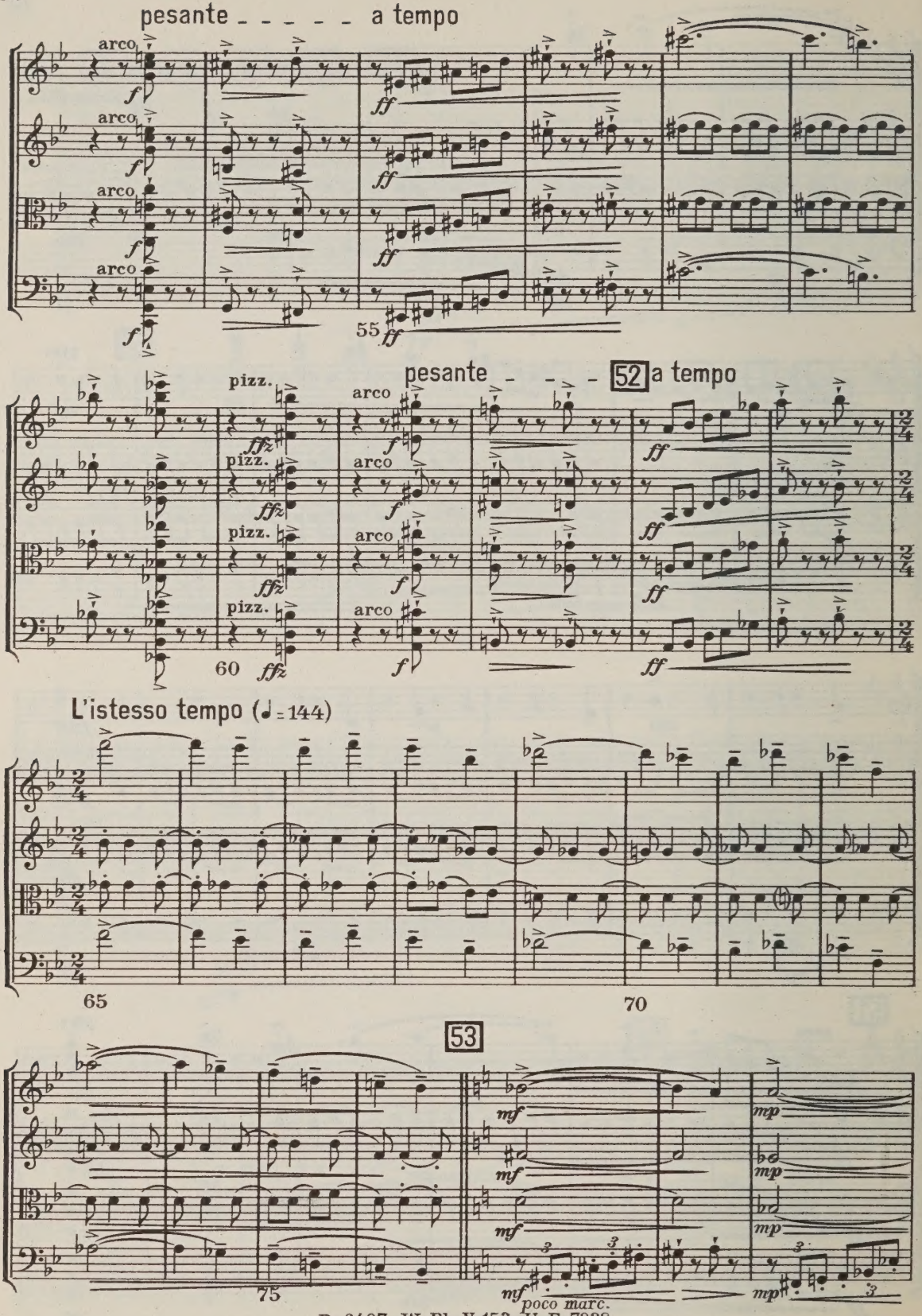

40
Un poco più mosso
a tempo
poco a poco dimin.
41
42
43
120
125
130
135
140
145
pizz.
marc.
poco f


44
espr.
poco f
150
poco a poco calando
poco f
f espr.
espr.
155
160
45
Tempo I. (♩ = 66)
a tempo
mp dolciss.
p dolce
mf espr. molto
poco f
165
espr. molto
tenuto
rall.
(meno f)
170

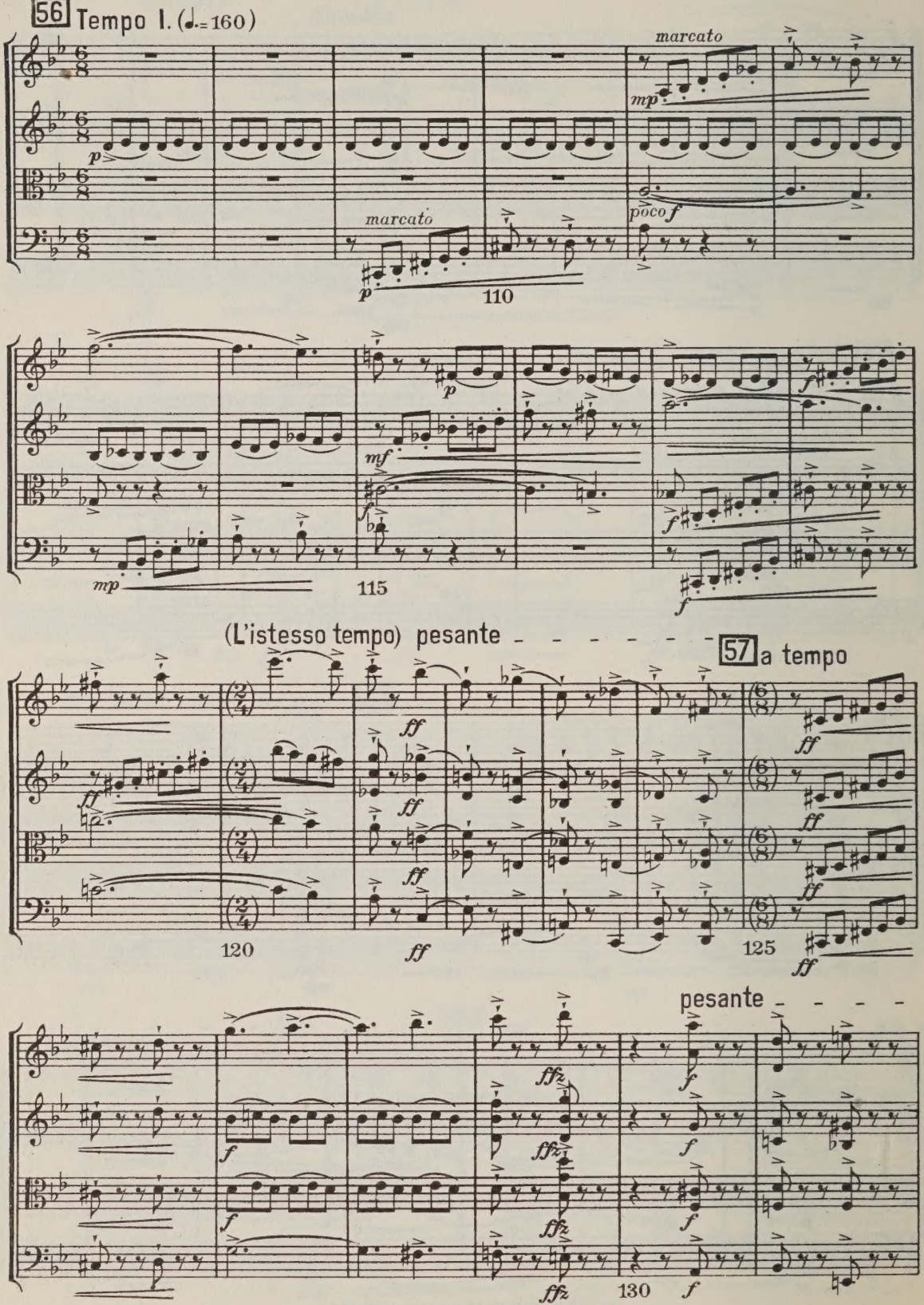

46
a tempo (♩ = 72)
poco espr.
pp
175
pocò rall.
mp poco espr.
espr.
p
180
47
Tranquillo (♩ = 63)
a tempo
espr. molto
espr.
mp espr. molto
185
mp espr. molto
ppp
190

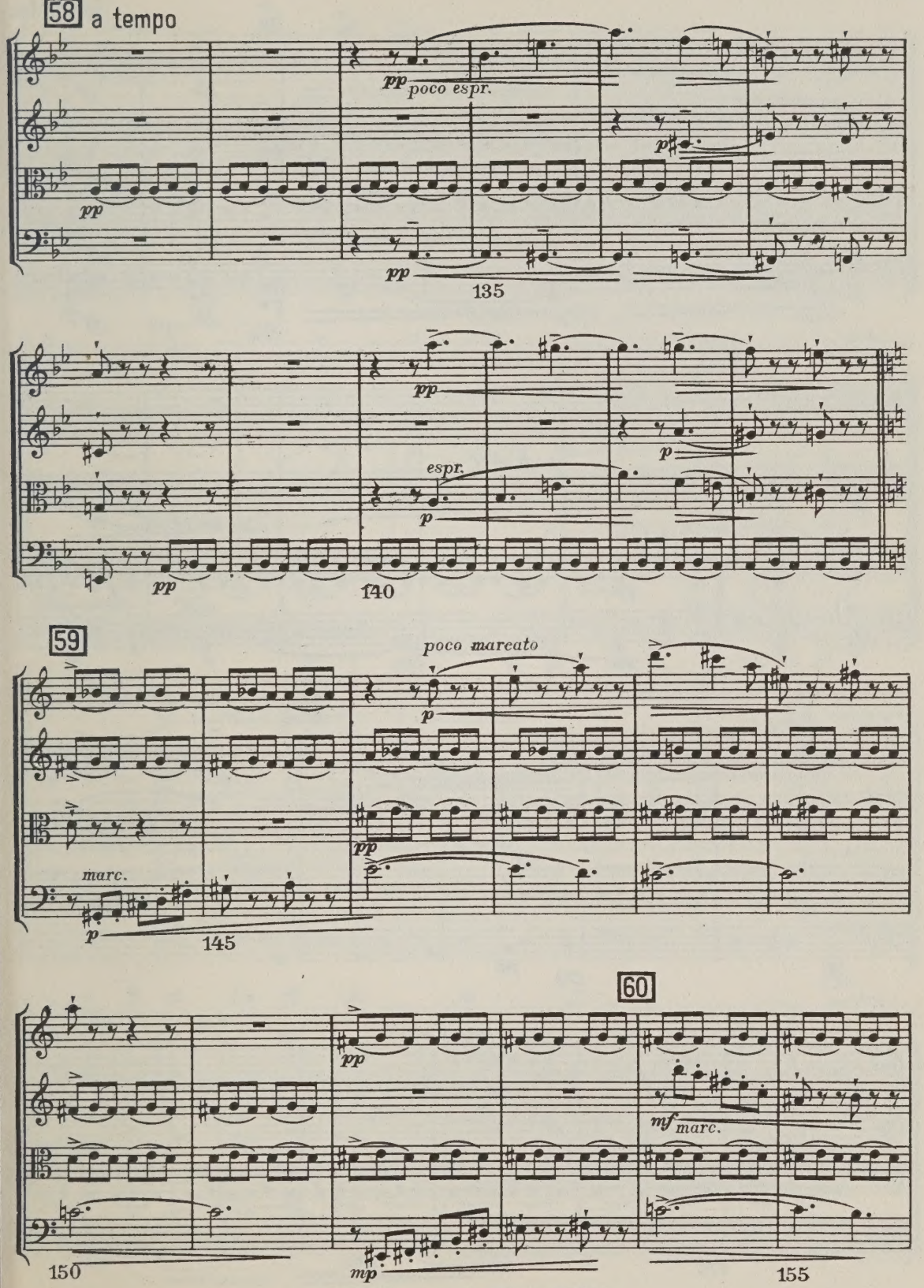

III Presto agitato (♩.= 152-160)
ma marcato
ma marcato
48
49
5
10
15
20
25

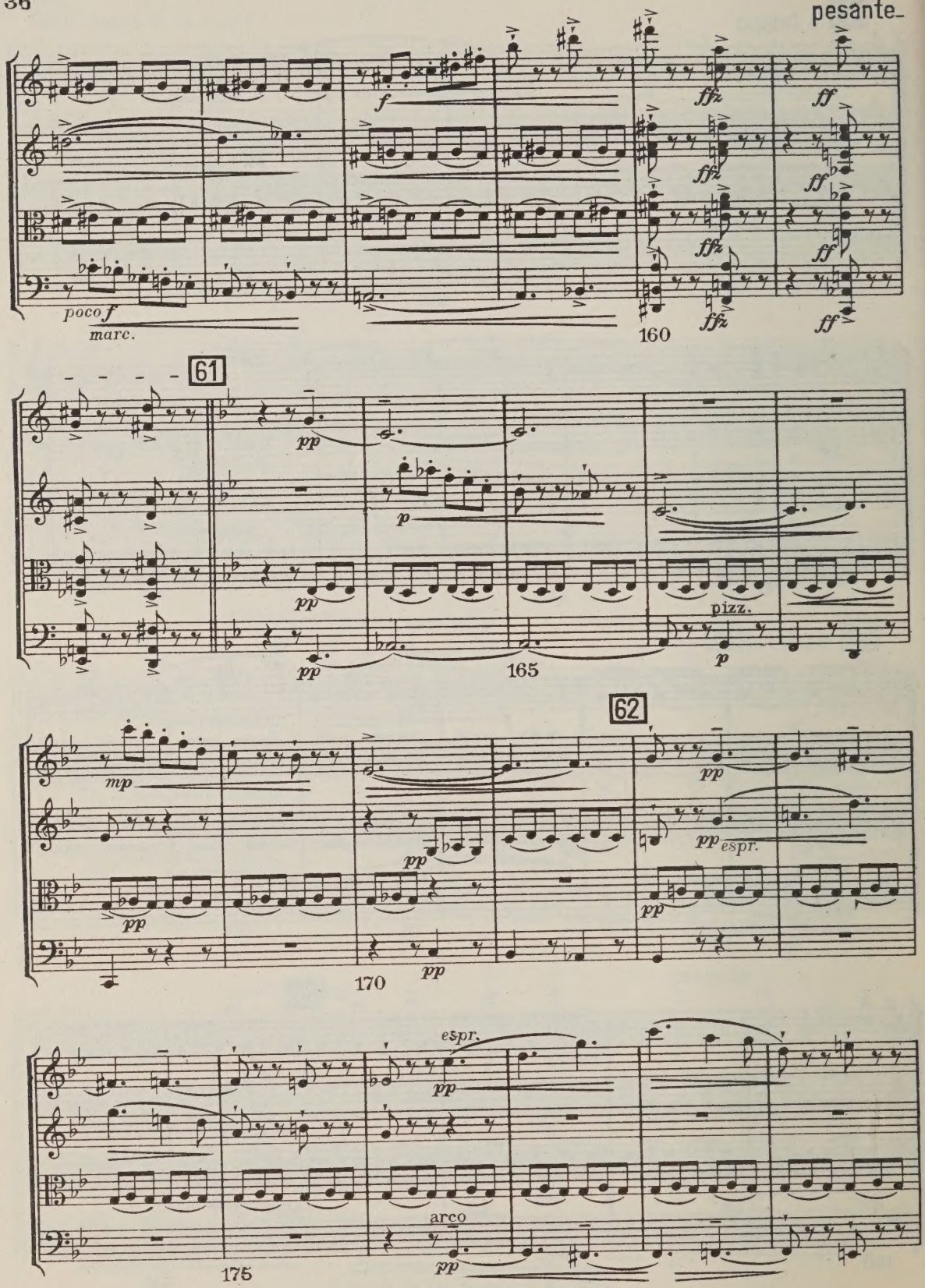

pizz.
arco
30
35
50
pizz.
40
45
51
arco
pizz.
50

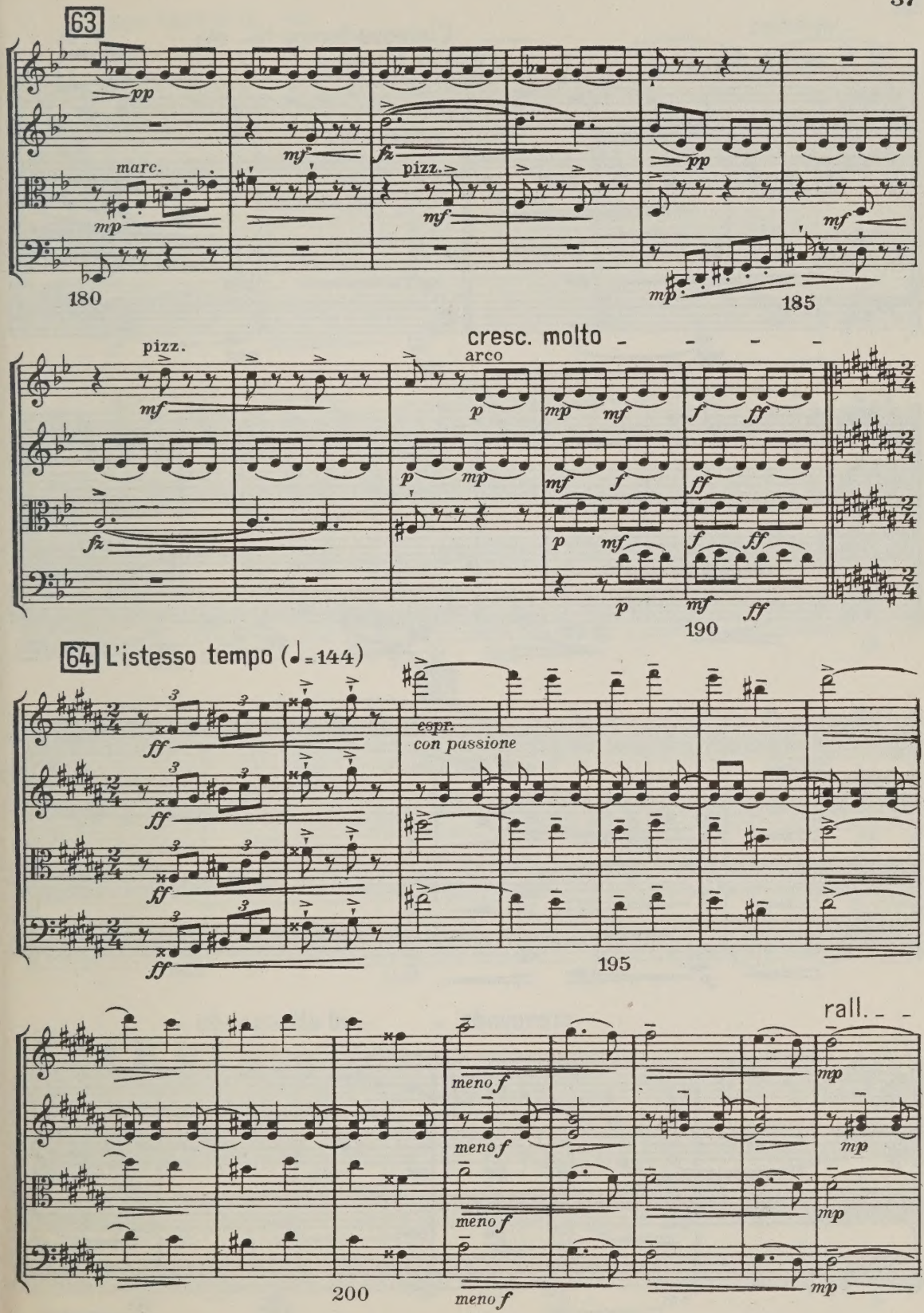

pesante - - - - - a tempo
arco
f
ff
55
pesante - - - 52 a tempo
pizz.
ffz
60
L'istesso tempo (♩ = 144)
65
70
53
mf
mp
75
poco marc.

calando
espr.
pizz.
80
85
54 L'istesso tempo (♩= 84-88)
mf espr. molto
pizz.
arco
90
55
100
rall.
IV
105


56 Tempo I. (♩.=160)
marcato
mp
p
poco f
marcato
p
110
p
mf
f
mp
115
f
f
(L'istesso tempo) pesante
57 a tempo
ff
ff
ff
ff
ff
ff
ff
ff
120
ff
125
ff
pesante
f
f
ffz
ffz
ffz
f
f
f
ffz
130
f


58 a tempo
pp poco espr.
pp
pp
135
pp
espr.
p
p
pp
140
59
poco marcato
p
pp
marc.
p
145
60
pp
mf marc.
mp
150
155


pesante
poco f
marc.
f
ffz
ff
160
61
pp
p
pizz.
165
62
mp
espr.
170
arco
175


63
pp
marc.
mp
mf
fz
pizz.
mf
pp
mf
mp
180
185
cresc. molto
pizz.
mf
arco
p
mp
mf
f
ff
fz
p
mf
f
ff
p
mf
ff
190
64 L'istesso tempo (♩=144)
ff
espr.
con passione
195
rall.
meno f
mp
200
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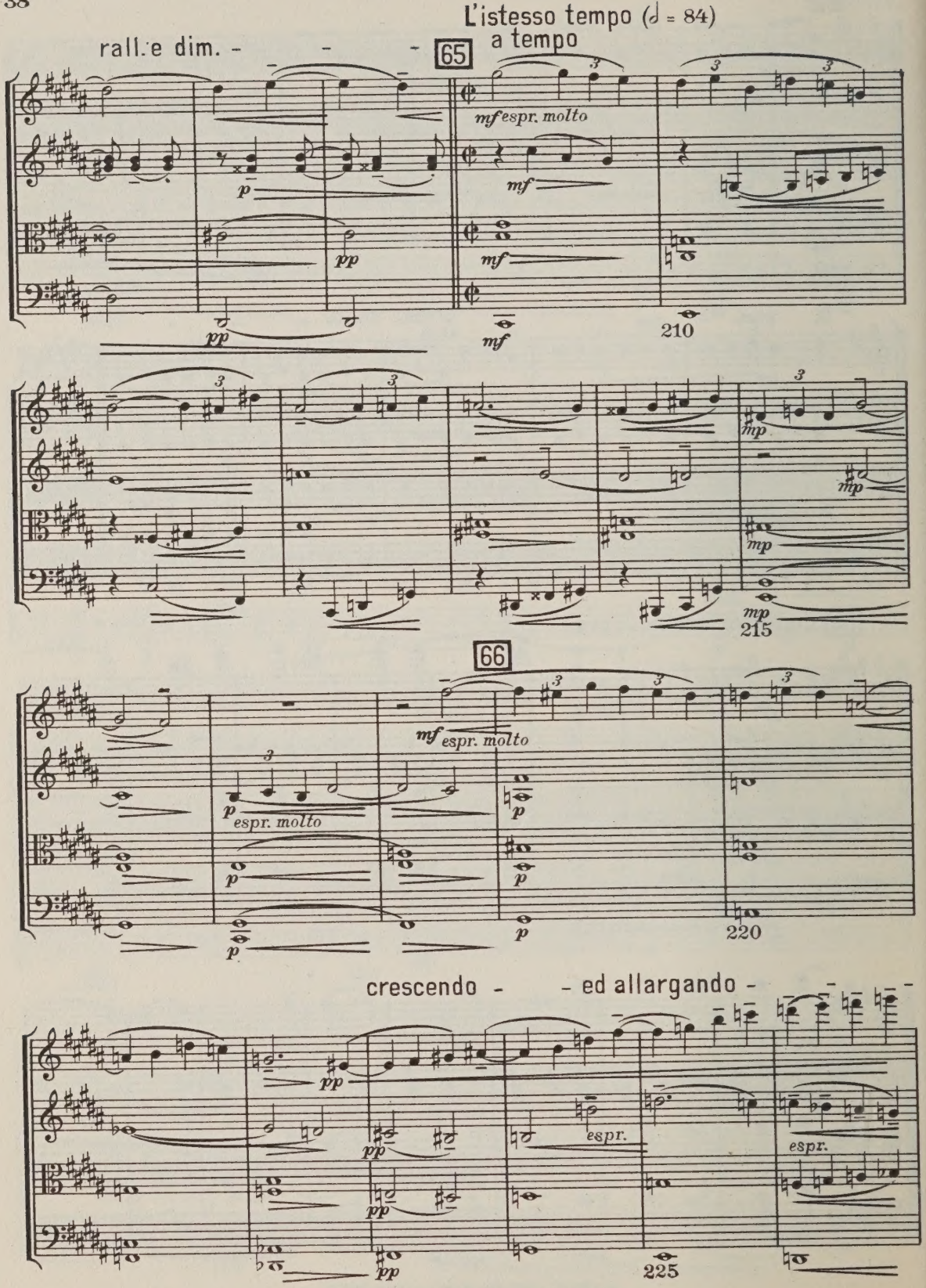
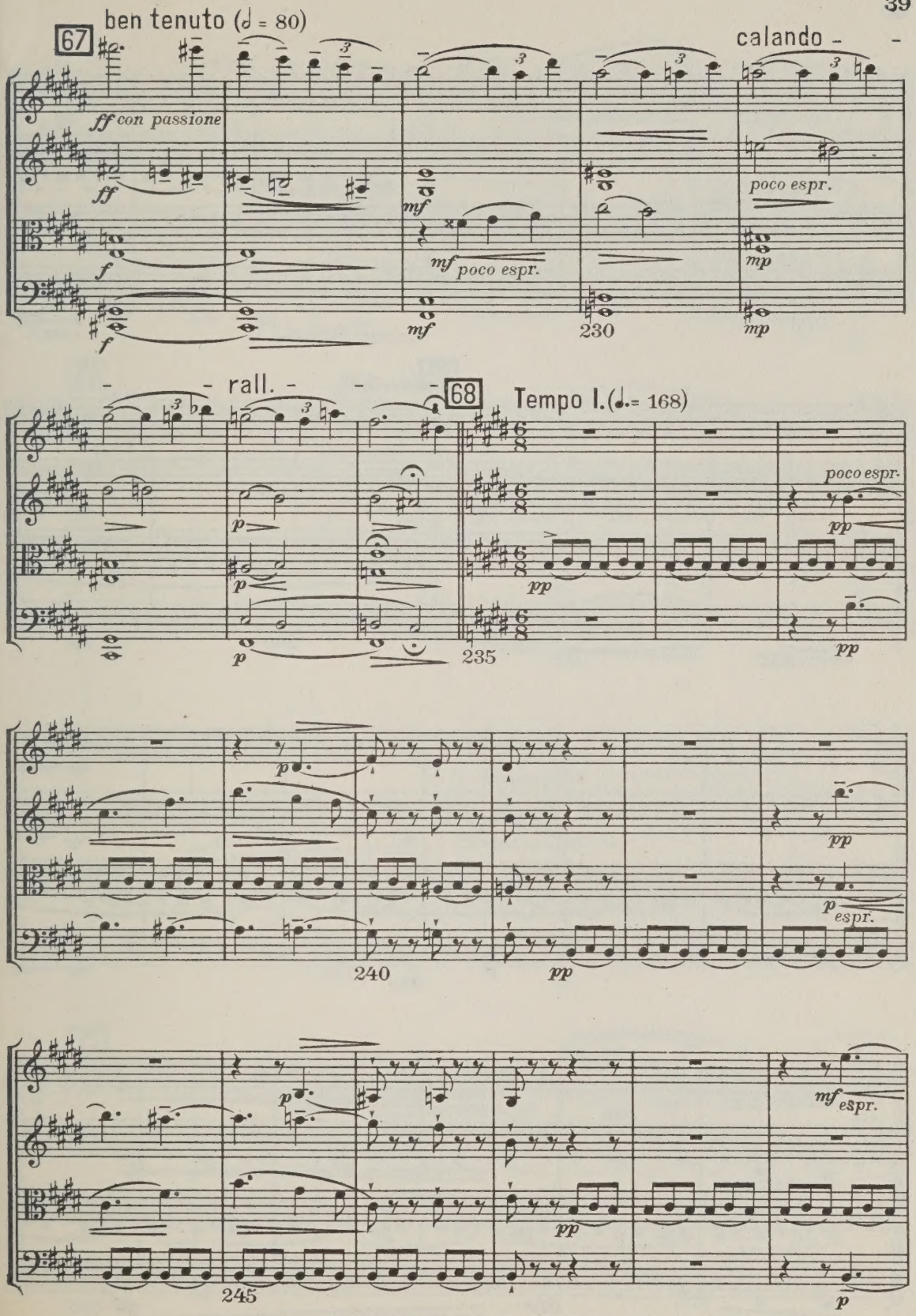
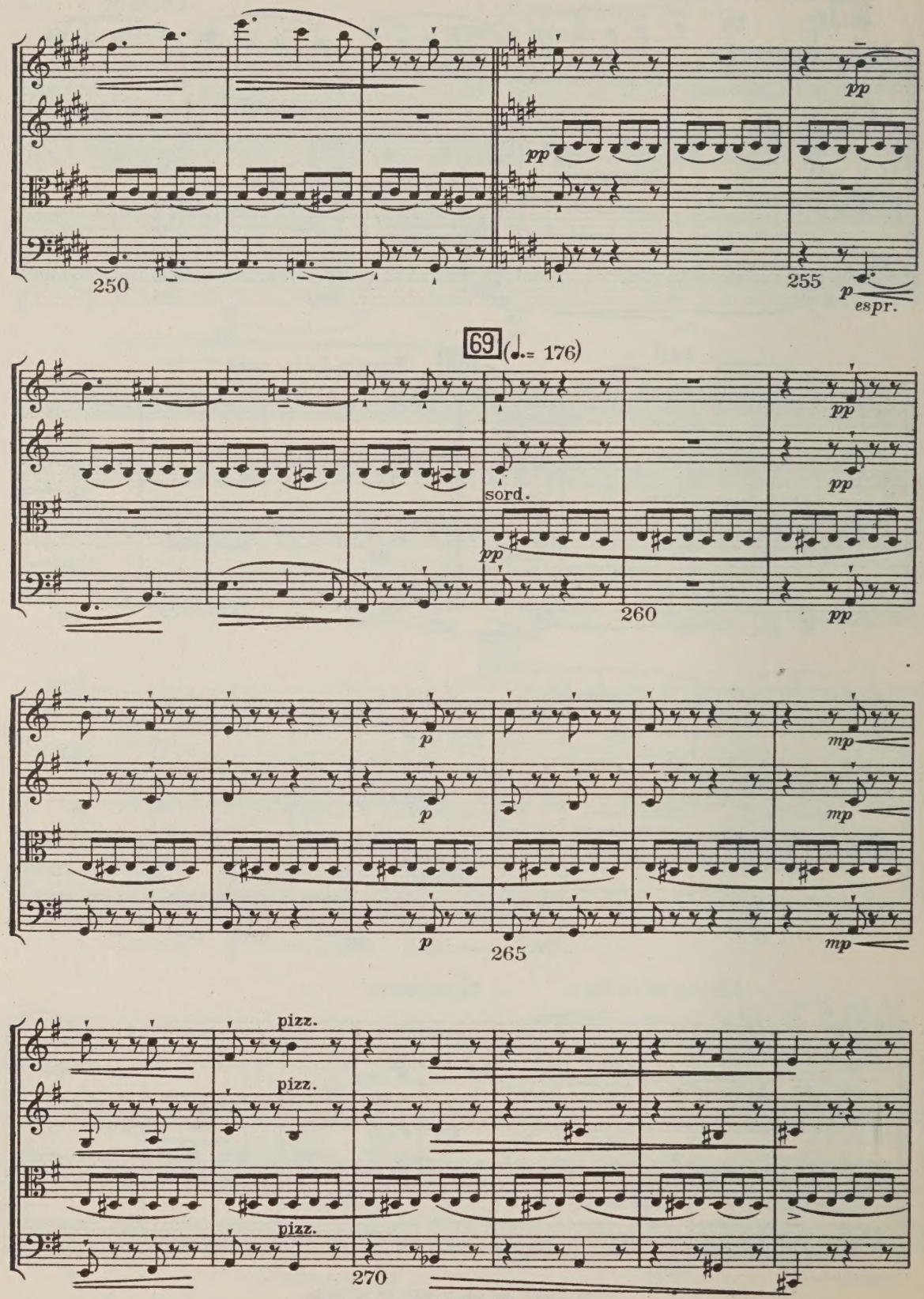

L'istesso tempo (♩ = 84)
a tempo
rall.e dim. -
65
mf espr. molto
mf
pp
210
mp
215
66
mf espr. molto
espr. molto
220
crescendo -
- ed allargando -
espr.
225


67
ben tenuto (♩ = 80)
calando
ff con passione
ff
f
mf
mf poco espr.
poco espr.
mp
230
rall.
68
Tempo I. (♩.= 168)
p
pp
235
240
espr.
245
mf espr.

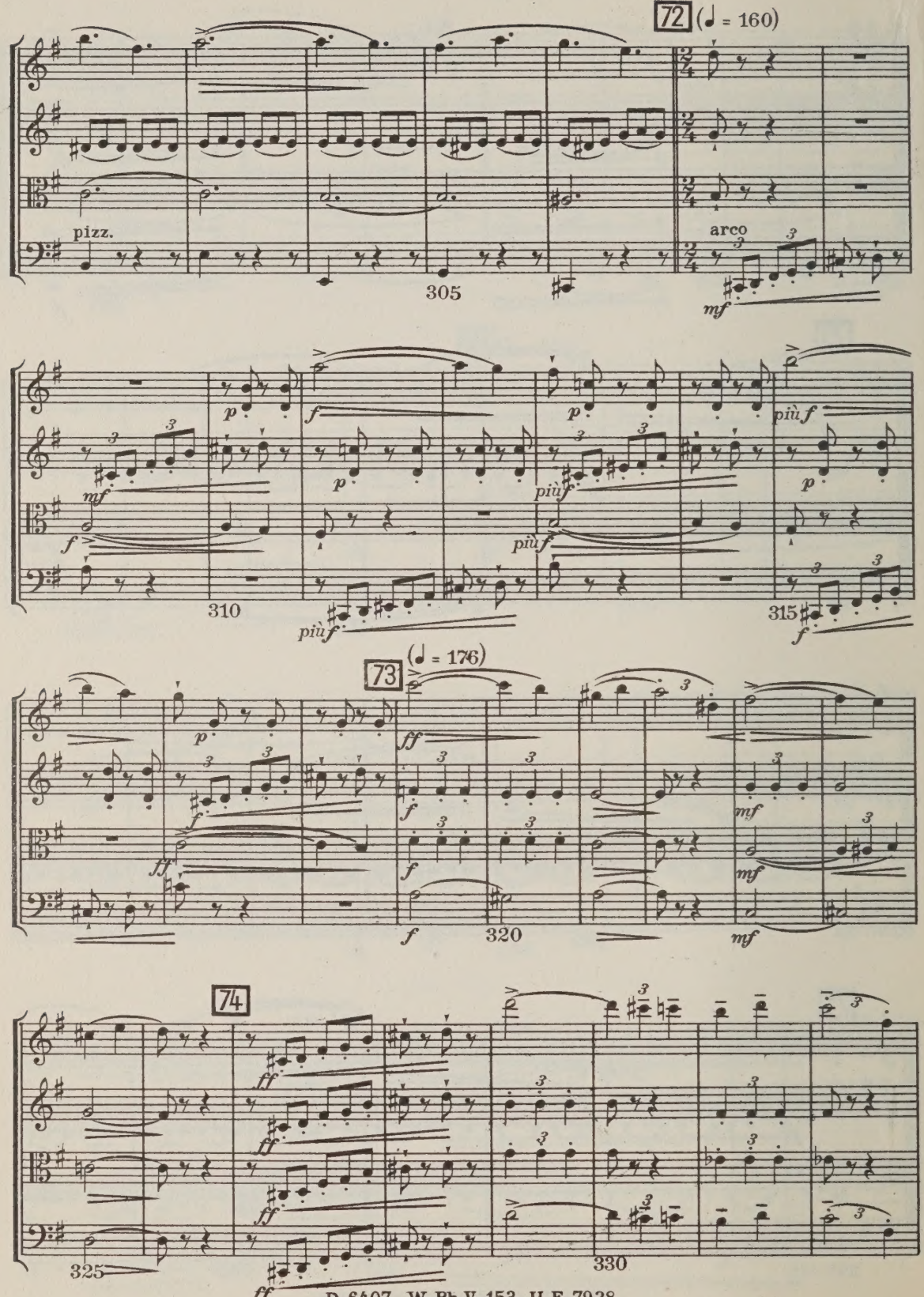

250
pp
pp
255
p
espr.
69
(♩.= 176)
sord.
pp
pp
pp
260
pp
p
p
p
mp
mp
265
mp
pizz.
pizz.
pizz.
270

arco
arco
arco
p
p
p
p
fz
fz
fz
fz
275
280

70
marc.
mf
p
senza sord.
p
p
p
285

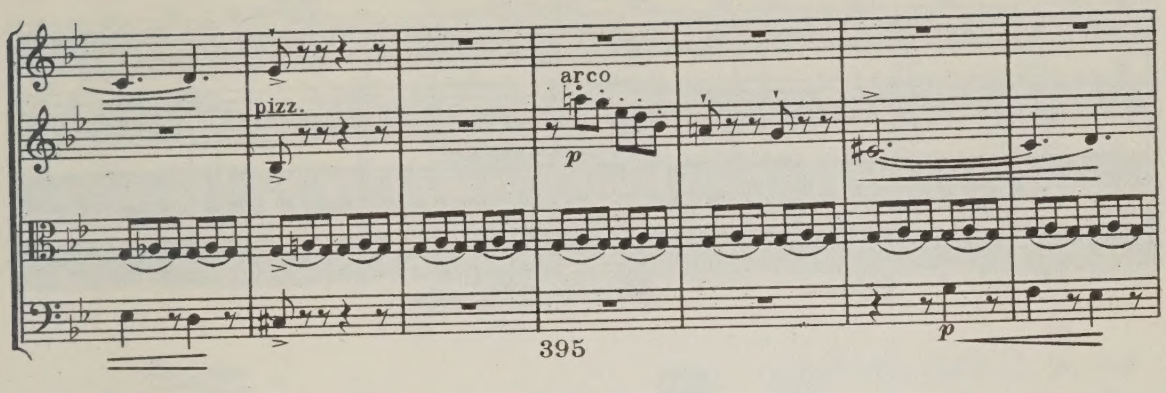
mf
p
290
p

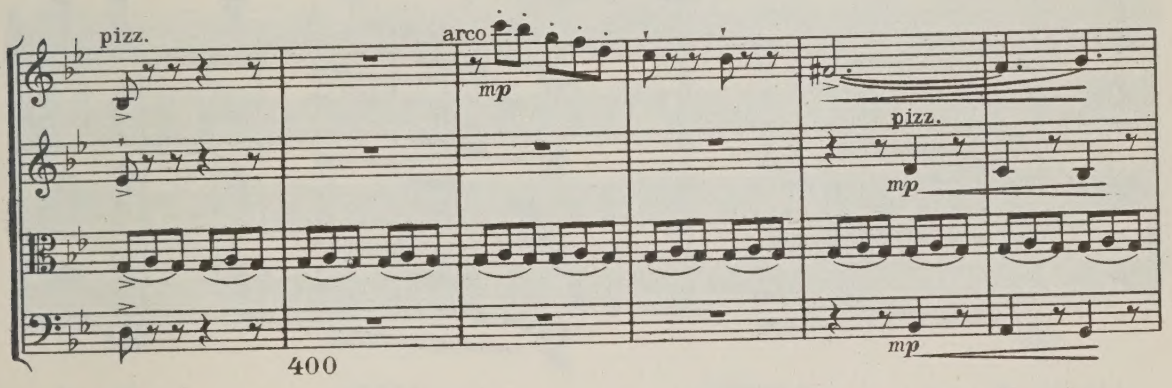
71
pocof
p
p
295
200

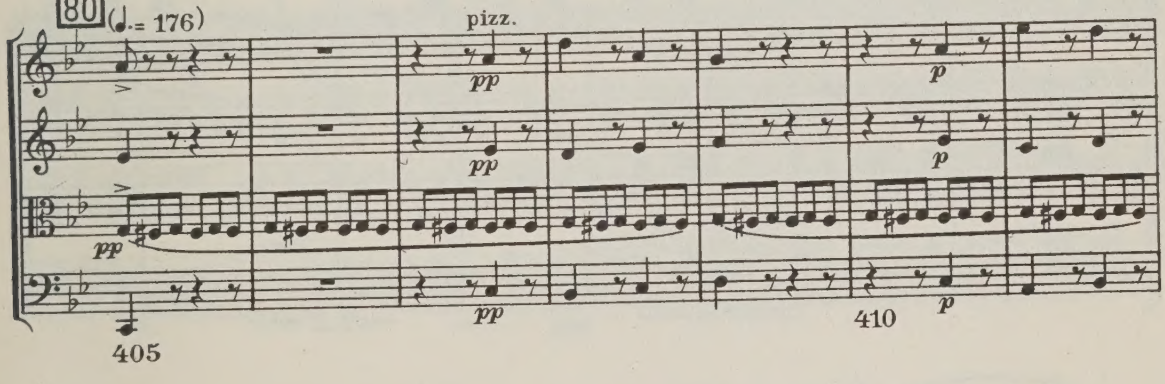

72 (♩ = 160)
pizz.
arco
305
310
315
73 (♩ = 176)
320
74
325
330

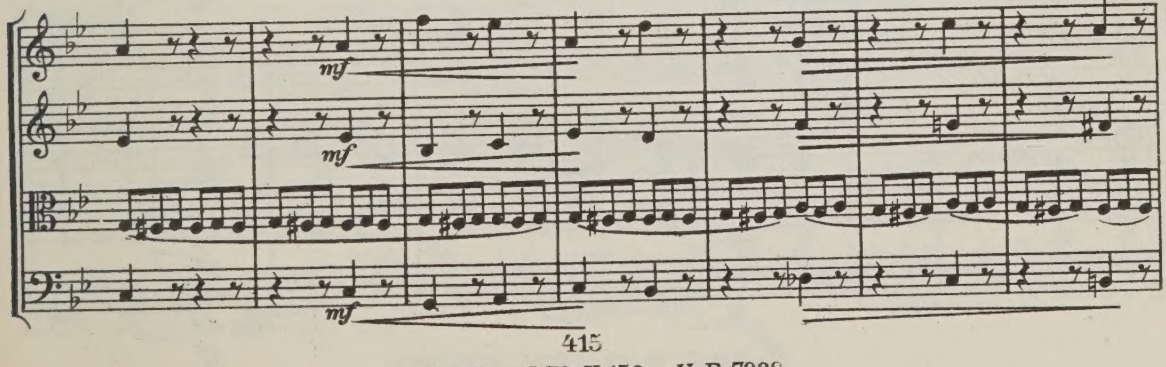
335
340
pesante
75 (♩. = 152)
pocof
345
350
pesante
76 in tempo (♩. = 144)
pocof
355
(♩ = 160)
77 in tempo
360
365

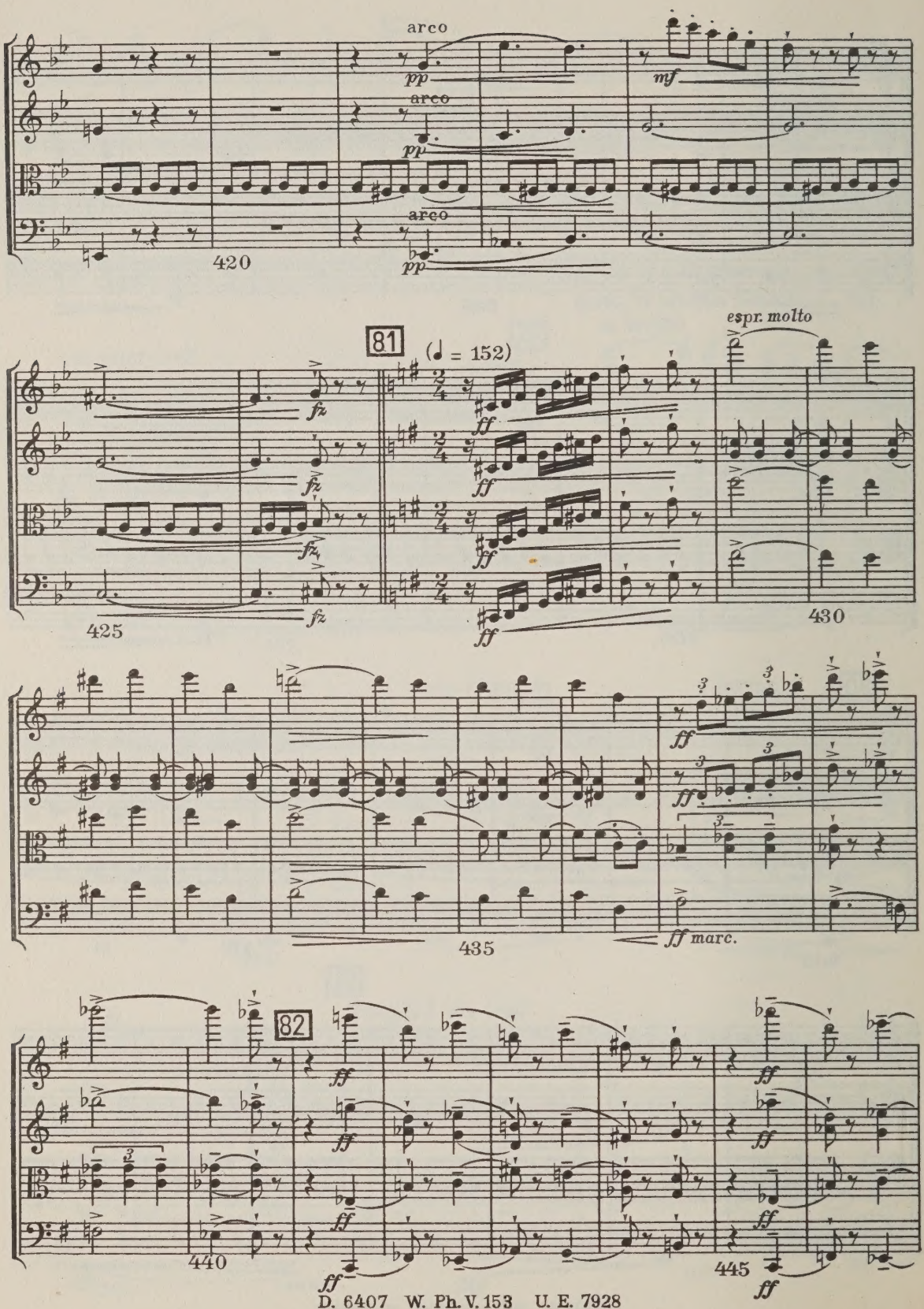
370
quasi lo stesso tempo (♩ = 76)
a tempo
78
un poco rall.
mp
mf espr.
p
375
poco ritenuto
a tempo
380
79
Tempo I (♩. = 168)
a tempo
rall.
pp
385
390
pizz.

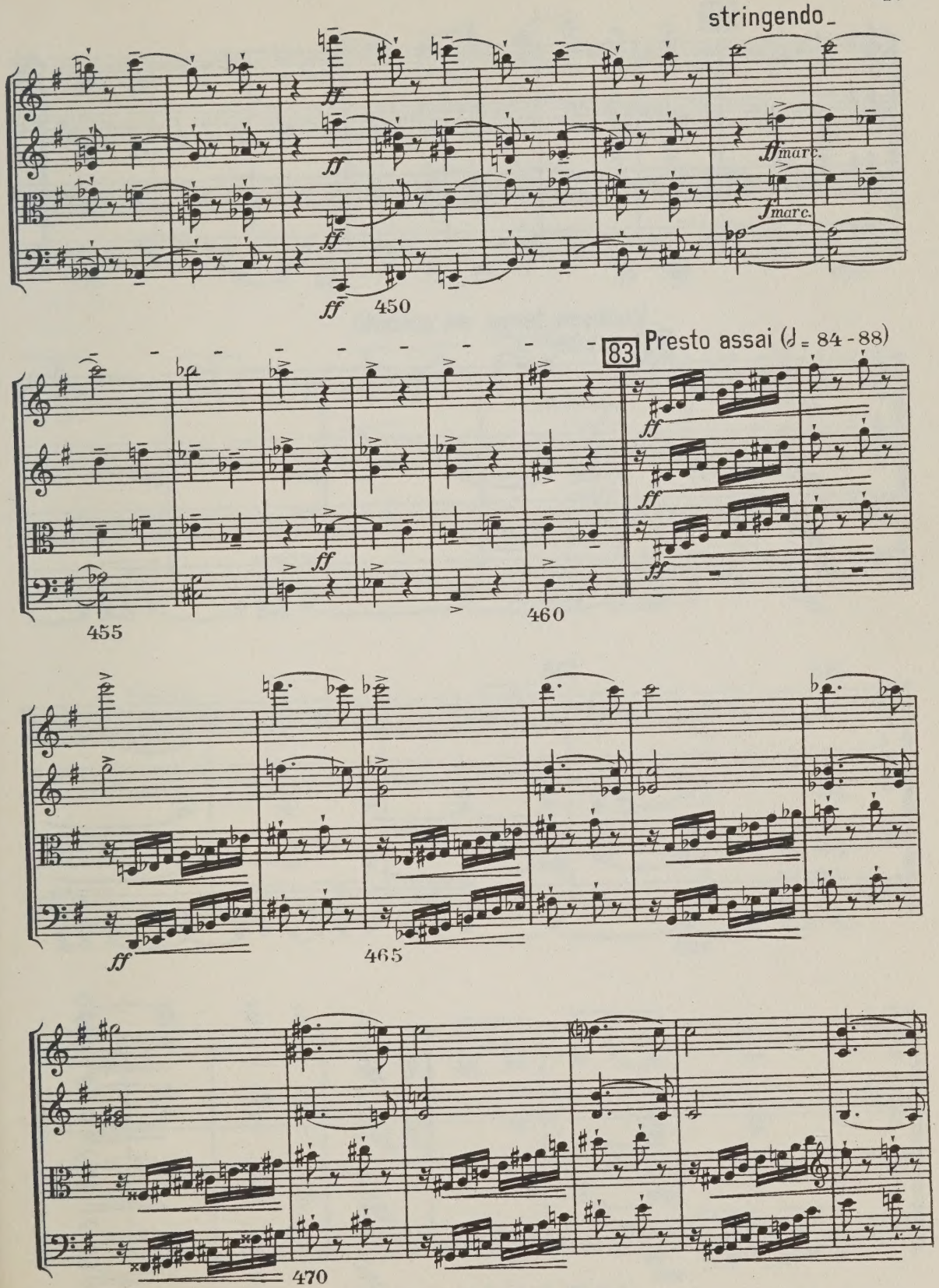

pizz.
arco
p
p
395

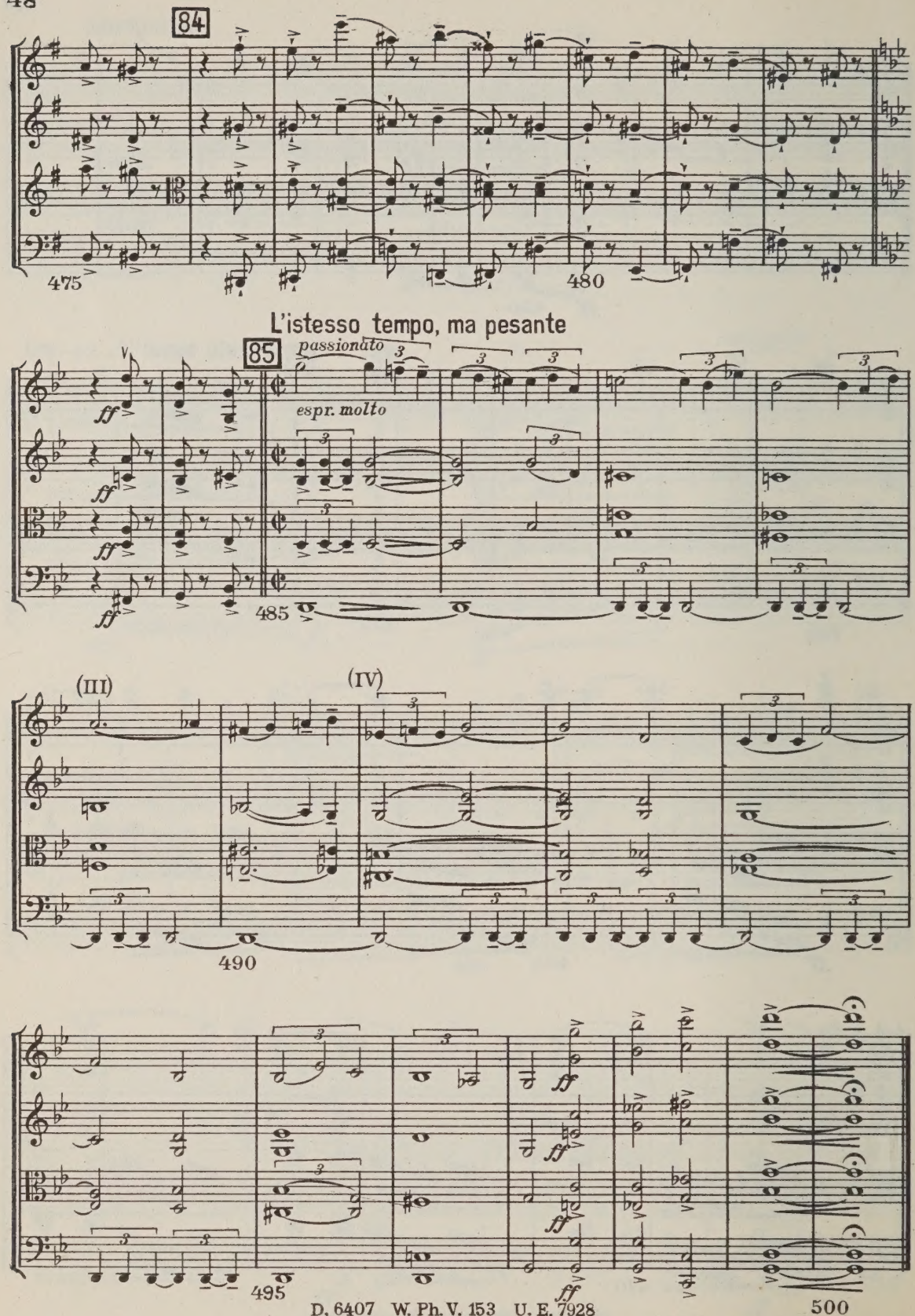

pizz.
arco
mp
pizz.
mp
mp
400


80
(♩.= 176)
pizz.
pp
pp
p
p
pp
pp
p
405
410


mf
mf
mf
415


arco
pp
arco
pp
arco
pp
mf
420
81
(♩ = 152)
fz
fz
fz
fz
ff
ff
ff
ff
espr. molto
425
430
ff
ff
ff
ff marc.
435
82
ff
ff
ff
ff
ff
ff
440
445


stringendo
ff
ff
ff
ff
450
ffmarc.
fmarc.
83
Presto assai (♩ = 84 - 88)
ff
ff
ff
455
460
ff
465
470



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PHILHARMONIA

TASCHEN-PARTITUREN
MINIATURE SCORES / PARTITIONS DE POCHE

HAYDN

No.
28 Die Jahreszeiten / The Seasons / Les Saisons
121 Theresien-Messe B / Si ♭
115 Symphonie No. 1 (Paukenwirbel)
5 Symphonie No. 2 (London)
36 Symphonie No. 4 (Uhr)
26 Symphonie No. 6 (Paukenschlag)
113 Symphonie No. 7 C / Do
35 Symphonie No. 11 (Militär)
37 Symphonie No. 15 (La Reine)
34 Symphonie No. 16 (Oxford)
117 Symphonie No. 17 (L'ours)
38 Symphonie No. 18 (Abschied)
338/47 10 Str. Quart.[1]): op. 17 No. 5, G - Sol / op. 20 No. 6, A - La (Sonnen) / op. 54 No. 1, G - Sol / op. 64 No. 5, D - Ré (Lerchen) / op. 74 No. 3, g - sol (Reiter) / op. 76 No. 2, d - ré (Quinten) / op. 76 No. 3, C - Do (Kaiser) / op. 76 No. 4, B - B flat - Si ♭ / op. 76 No. 5, D - Ré (Largo) / op. 77 No. 1, G - Sol

A. HONEGGER

287 Pastorale d'Été

E. KŘENEK

247 Str. Quart. III[1]), op. 6

LISZT

79 Tasso
80 Les Préludes

MAHLER

251 Lieder eines fahrenden Gesellen
219/20 Lieder aus »Des Knaben Wunderhorn«, Bd. I/II
252 Kindertotenlieder
253 7 letzte Lieder (in Vorb.)

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